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**THE JERUSALEM
POST
MAGAZINE**
Friday, May 4, 1984

Shaike Ophir
interviewed p. 9

هكذا من الرجل



Cover photograph by Aliza Auerbach and Richard Nowitz.

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PURSuing UNITY

Interviewed by The Post's MARK SEGAL, Energy Minister YITZHAK MODA'I talks about • his position as leader of the Liberal Party • his note from Premier Shamir about the 1965 Gahal agreement • his role in launching Ariel Sharon's political career • his regrets over his cabinet performance during the Lebanese war.

minister, had persisted in introducing our programme, he might have moulded new economic patterns. But he did not, and there was a retreat.

"You know, even if—God forbid—Labour should return to power, they will be unable to establish a proper socialist regime under existing circumstances. I don't see such major differences in the two parties' economic programmes. You only have to read what Labour's economic spokesman Gad Ya'acobi has to say. In both cases there is an expectation of a fairly drawn-out transition period.

"May I add that in situations of transition, incumbent governments usually get re-elected, witness the European experience. Obviously it gives me hope that we will remain in office."

GIVEN THAT both Herut and the Liberals now have new leaders, would that mean any change in the Gahal agreement?

Moda'i stressed that he has in his possession a formal reconfirmation of the terms of the 1965 Gahal agreement signed by Herut's second prime minister, Yitzhak Shamir, dated October 4, 1983. "The alliance in recent years was based on the close personal friendship that obtained between Begin and Ehrlich. However, with the former's withdrawal from public life and the latter's death, the relationship between the parties is no longer based on the authority of the leadership but on each party's agreement. Hence questions are now being raised."

I MENTIONED talk of the Liberals having purged Knesset Speaker Menachem Savidor and Dror Zeigerman to mollify Herut's ire at the duo's independent stand. "If the central committee decided to purge, it was the party's wish. If anyone was irate it was the Liberals and not Herut," came the short-tempered reply. Moda'i insisted that Savidor's de-

feat was the outcome of a process that had built up long before he annoyed the Likud leadership by preventing the secret ballot for the dispersal of the 10th Knesset. Yet, in other parliaments, the speaker is left untouched by political disagreements, I pointed out. Moda'i's reply was short and harsh: "Over there the speaker does not get so deeply and openly involved in political controversy."

He made it clear that we can expect a radical shake-up of the Liberal front bench in the near future, as soon as he gets down to shaping the party in his mould.

Moda'i, who was born in Tel Aviv in 1926, is a relative late-comer to politics among the Liberal leadership, having joined the party 16 years ago as part of the "New Force."

After graduating as a chemical engineer from the Technion just before the War of Independence, he served in the IDF until 1950, rising to become a lieutenant-colonel.

Between 1951 and 1953 he served as Israel's military attaché in London. He took time off to complete an economics degree at London University and returned home to study law at the Hebrew University.

Immediately after the Six Day War, Moda'i served as military governor of Gaza. His involvement in private industry (Paz, Revlon) brought him to play a prominent role in the Manufacturers' Association and the Advertisers' Association, and he was also president of the Israel-America Chamber of Commerce for a time.

Moda'i's first bid at elected office was when he sought and failed to become mayor of Herzliya, where he lives with his family. His lovely wife Michal has carved out her own niche as chairman of Israel WIZO, after having been Miss Israel in her youth. She would certainly prove a formidable asset for the new Liberal leader were she to change her role about keeping in the background. Moda'i runs his ministry and successful political public relations campaign with a minuscule staff, relying mainly on two talented young men—dynamic spokesman Avishai Amir, and devoted aide Yoram Gladi.

THE LIBERAL leader does not countenance the perception of Ariel Sharon as a threat to Israeli democracy. "You have to distinguish between Sharon the person and his ideology. I regard him as a real electoral asset, and his drawing power will increase considerably should it emerge that members of the underground cells are really tied to the settlement movement. For he will stop those votes from going to Tebiya. I find that Premier Shamir and Defence Minister Arens are more extremist than Ariq, irrespective of their moderate image. After all, they did not vote for peace with Egypt."

As for Sharon the man, well, Moda'i has parted ways from him on a number of occasions, but they have known each other for many years. The Liberal even knew Sharon's parents fairly well. Here Moda'i revealed that Sharon served under him as a young soldier in the Alexandroni Brigade during the War of Independence, and that he gave Sharon his first push up the military ladder, promoting him to become a non-commissioned officer.

During the luckless battle for Latrun, Moda'i helped to extricate Sharon from a sticky patch of fighting. Moda'i disclosed that he was the one who persuaded Sharon to enter the political fray through the Liberal Party, when he met him shortly before he ended his army career.

Sharon's romance with the Liberals was short-lived, Moda'i recalled. "He would say, 'What am I doing with such a trio as Elimelech Rinahl, Simha (Ehrlich) and Aryeh (Dulzin)'?"

The frightening appearance of a well-organized Jewish terrorist underground Moda'i sought to put into the context of rising extremism on the right, the left and among the religious. He sees it as a symptom of a transitional period in Israeli society, compounded by the lack of decisive guidance from the top. "It's not enough to impose the law. The underlying causes have to be dealt with. After the Wadi Salib riots in the late '50s, they defused that time-bomb by solving the cause—acute housing shortage. The same happened when a few years back we had a rash of tent squatters in Jerusalem."

He went on to argue that the troubles are often a product of coalition tensions, and mentioned Tami and the religious parties fomenting unrest in order to get a bigger chunk of the cake. Hence his prayer that the electorate would strengthen the main political blocs and thereby weaken the power of the fringe parties.

In his view the country will need a national unity government if either of the big parties fails to muster a clear majority on July 23. Moda'i is persuaded that the gap between the two blocs is not unbridgeable. It will all hinge on the outcome of the elections, he said.

HERE MODA'I revealed that he had been at the heart of a drive to set up a wall-to-wall coalition during the week that the Knesset voted on early elections. "I am not yet able to reveal any details, but the negotiations were on the verge of success when the government was brought down. I am convinced that a Grand Coalition could have come into being," he declared.

If the Likud should form the next coalition, Moda'i will see to it that the Liberals get their due, which he avers they aren't getting at present. He wants the party to regain the status it enjoyed in Menachem Begin's first cabinet—they should get senior portfolios, such as the deputy premiership, the finance or the foreign ministry. It was obvious whom he considered best fitted to occupy such positions.

A few months back Moda'i became the first Israeli minister to meet Egyptian President Hosni Mubarak since Cairo recalled its ambassador in 1982. He said that Mubarak is committed to the peace treaty with Israel but differentiates between it and the Camp David agreement, which is regarded as Anwar Sadat's creation. Moda'i pointed out that Cairo has regularly raised issues pertaining to the peace treaty, but kept aloof from the broader Camp David framework. "They are only ready to move onto the broader process once they get the Arab world's approval," he said.

Did the minister have any regrets about the way he voted in the cabinet during the Lebanese war?

Yes, he said, he regretted not having acted on his doubts regarding the conduct of the fighting. "I'm sorry I wasn't firm enough. I was torn between my views and my fidelity to the political framework. I admit to having been very much influenced by Menachem Begin. He enjoyed such an overwhelming stature, it was difficult to oppose him. When I voted with the minority that dissented on the course the second phase was taking, he came up to me, gazed at me sadly, and said 'Et tu Brutus?'"

הכח מן העמל

הכח מן העמל

AT SIX MONTHS Danny was a charmer. He had a ready smile for everyone who came into his view. Nevertheless, his parents were concerned: routine checkups showed that his motor development was delayed.

By 10 months he finally learned to crawl, and at 13 months he could pull himself to a standing position. But gradually he seemed to forget his new skills; and then he lost the ability to sit.

The doctors told Danny's parents that their only child had Tay-Sachs disease, a rare and incurable genetic illness.

By the time Danny was 18 months old, all he could do was stare at the activity around him, as he lay motionless in his stroller. He responded less and less to sounds, and he seemed not to recognize, or even to see his parents. He developed difficulty in swallowing and had to be fed through a nasal tube. At two-and-a-half Danny was dead.

Danny's mother vowed that she would never bring another child into the world and risk repeating the horror the family had suffered. A year later, however, the family doctor suggested to Danny's parents that they seek genetic counselling. They learned that it was possible to determine whether a fetus had Tay-Sachs. Though one out of 30 Ashkenazi Jews carries the defective gene, the chances are that only one out of 3,600 babies born to Ashkenazi couples will have the disease. Danny's parents went on to have three healthy children, with prenatal genetic testing during each pregnancy.

Danny's family is just one of a wide range of families helped by Prof. Tirza Cohen, head of the Clinic for Genetic Counselling in the department of human genetics at the Hadassah Hospital in Ein Kerem, Jerusalem. Established in 1964, the department was the first of its kind in Israel. Professor Cohen and her staff work hand-in-hand with department chairman Prof. Gideon Bach to counsel more than 800 families annually.

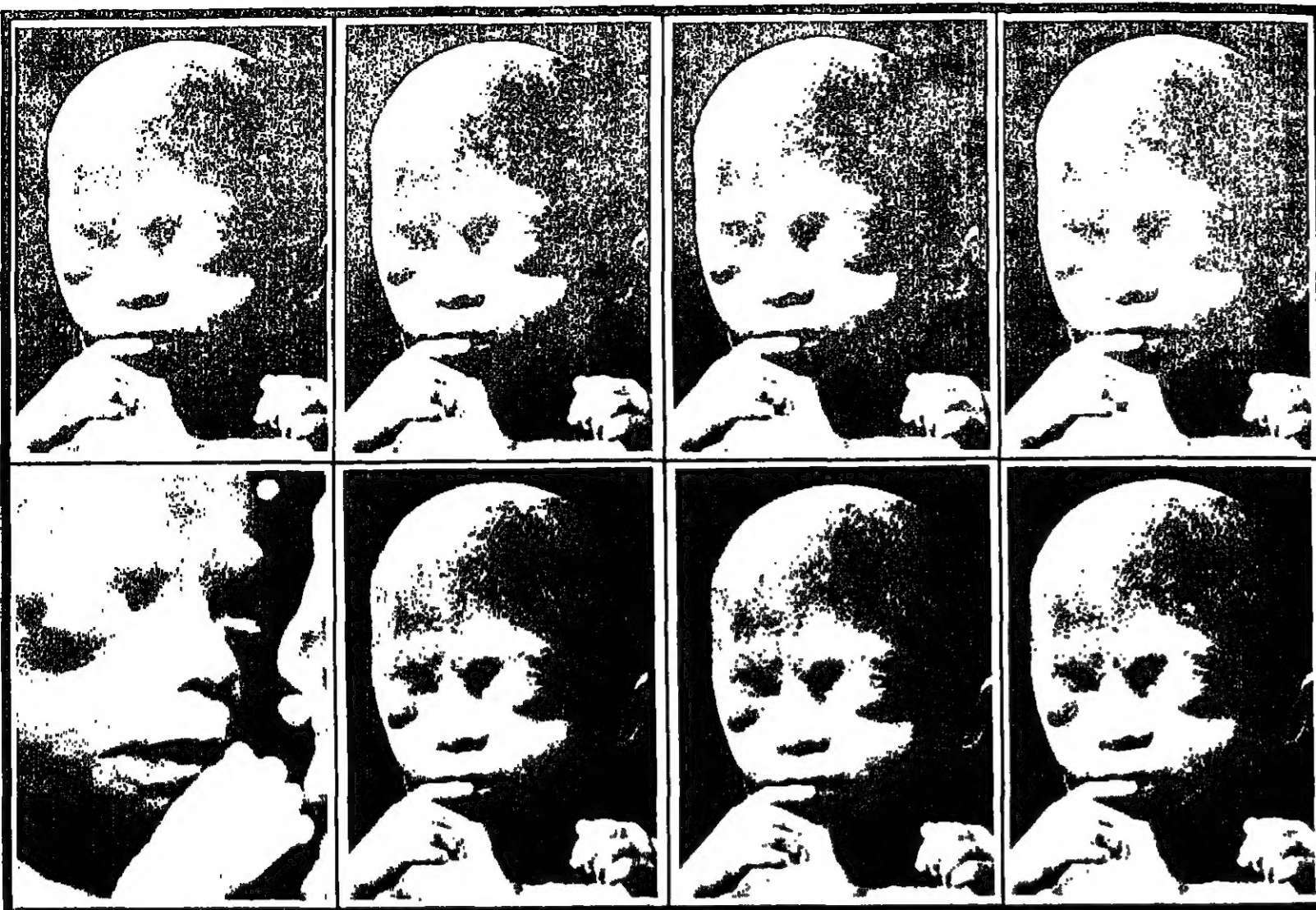
"WHEN WE counsel parents like Danny's," Professor Cohen says, "we try to give them the complete picture, including an explanation of the illness — the symptoms and prognosis, as well as how the genetic defect is transmitted — and the chances that they will give birth to another child with that illness. Then we explain the options open to them."

This gives them the option of bringing into the world only children who are not affected by the dreadful disease they have already experienced. Prenatal diagnosis does not guarantee the birth of a healthy child, since there still remains about a 3 per cent chance of some birth defect — ranging from the very minor to the very severe — that cannot be diagnosed prenatally.

"An Arab family with three severely retarded children came for counselling during the mother's next pregnancy," recounts Cohen. "There was a 25 per cent chance that this baby would also be very retarded, but to the great relief of the parents, a prenatal test using ultrasound showed that the fetus was normal."

Other options available to these families are adoption or artificial insemination. "Very religious families of all faiths, however, are usually unwilling to consider any of these options," comments Cohen.

MIRIAM SEGAL, R.N. — known to the clinic staff and those she



Pre-natal tests can now detect some of the 3,500 known hereditary illnesses. ESTHER HECHT hears about the diagnostic methods used by genetic counsellors.

A FAMILY MATTER

counsels simply as Mira — has worked in genetic research and counselling for almost 20 years. She points out that doctors outside the human genetics department are not sufficiently aware of the genetic implications of illnesses they treat in children.

"For example, a family came to us after two children were born with hydrocephaly, an accumulation of fluid in the brain, which caused enlargement of the head and atrophy of the brain. Only after the birth of the second child were the parents sent for genetic counselling. But we found that the illness could have been predicted in the second child if genetic testing had been done after the first child was born."

Counselling in some cases can prevent the tragedy of even one child being born with a genetic disease. This is often the case for a second group that uses the clinic, couples about to marry. There may be a suspicion of hereditary illness. Counselling is also recommended if the prospective bride or groom are relatives. Ashkenazi couples should have the test for Tay-Sachs.

"THERE IS a growing awareness of the need for premarital counselling," says Cohen, "and about one couple a week comes to the clinic." Mira adds, "Some couples come thinking there are tests that cover any eventuality, but we carry out the test only if there is reason to do them."

One couple included a man with a younger brother and sister who both suffered from limb-girdle muscular dystrophy, an incurable disease. This illness can't be diagnosed

before birth, and since the man had a two-thirds risk of being a carrier of the disease, the clinic staff had to work out the risk that his fiancée was also a carrier, in order to estimate the risk to a future child. The couple were advised that the maximal risk for a child would be 1/300. "Individuals with handicaps tend to marry someone with the same handicap," says Mira. The risk of an inherited handicap being passed on must be calculated separately for each couple. The couple's response to the information about the estimated risk is quite unpredictable.

A BLIND couple who were told that with each pregnancy, they had a 50 per cent risk of having a blind child were thrilled," recalls Mira. "They interpreted it as a 50 per cent chance of having children who could see."

For a prospective bride and groom who are relatives, premarital counselling can define the risk of their having children with a disease that runs in the family. In Israel, Professor Cohen notes, marriages between close relatives among the Jewish population are declining. A generation ago in Persia and Iraq, for example, 20-25 per cent of Jewish marriages were consanguineous. Such marriages among Arabs in Israel, however, comprise 30-50 per cent of that population.

In addition to couples who come to the clinic for premarital counselling, and parents like Danny's who already have a child with a genetic disease, Cohen's staff counsels couples who have been unable to have children at all. Diagnosis of the genetic causes of male or female

sterility or of recurrent miscarriages requires sophisticated lab tests.

RESEARCH and modern technology have increased the ways of determining whether or not a fetus is normal. By far the largest group who come to the clinic seek prenatal diagnosis.

Ultrasound is a non-invasive technique in which sound waves are used by gynecologists to project an image of the fetus on a TV screen. Parts of the baby's body can be measured and its weight estimated. Brain defects like hydrocephaly and anencephaly show up clearly, as do problems in the heart and other organs. Ultrasound also makes possible surgery to correct defects in the unborn child.

Another technique, fetoscopy, allows doctors to see a part of the fetus directly, through a hollow needle inserted in the mother's abdomen. The same method can be used to obtain a blood sample from the fetus to diagnose hemophilia (this illness is not yet diagnosed in Israel) or thalassemia major, a severe, often fatal anemia common among Kurdish Jews.

"The overwhelming majority of women who come for prenatal diagnosis undergo a test called amniocentesis which means, literally, surgical pricking of the amniotic sac or membrane," says Mira. Of the 400 tests done annually at the clinic, most are for healthy women with no known chromosomal problems who are 37 or older.

"In this age group there is a sharp rise in the incidence of babies with Down syndrome, which usually involves some degree of mental retar-

dation, as well as other congenital defects," explains Cohen. "Whereas at age 20 a woman has a 1/2,000 chance of giving birth to a Down syndrome baby, at 37 the chances are 1 in 260, and at 45 the odds are 1 in 40." Other genetic defects are also routinely checked for during amniocentesis.

The timing of the test is an important factor. The Ministry of Health requires doctors to refer pregnant women in the appropriate age group — for whom the test is free — for genetic counselling so that they can undergo amniocentesis between the 16th and the 20th week of pregnancy. "Though the diagnostic process has become more rapid, the test can't be done before the 16th week because there isn't enough amniotic fluid until then," explains Professor Bach.

THE TEST itself is preceded by a meeting of both prospective parents with one of the nurses on Cohen's staff. "We always ask to include the husband," says Mira, "because this is a matter that concerns them both. Legally, however, only the woman's written consent is required for amniocentesis."

The couple receives a full explanation of the reasons for the test and its consequences. "I repeat my spiel almost like a record to be sure not to forget anything and not to word anything differently," Mira says, "but people hear selectively."

One woman came for counselling because she was very anxious about the baby, though she was not in the high-risk age group. "I explained everything to her in a calm voice," recalls Mira, "but what she heard



was, 'Go home and don't worry.' She gave birth to a normal child and wrote to thank me for what I had said. I know that I never said what she thought she had heard."

"I never say, 'Don't worry,' but I try to be reassuring. After all, most babies are born normal. In 1981, for example, of the 381 tests in this high-risk group, only 16 pregnancies were found to be abnormal. 'I do try to convey to the parents that we take this matter seriously. We are dealing with human life and we want the family to know that the staff relates to it with the utmost responsibility.'"

Transmitting this message and the necessary information to a couple can tax the flexibility, ingenuity and tact of even an experienced counsellor. Sometimes the explanation must be given in more than one language, as the husband and wife may each be fluent in a different language.

"In every case we explain the purpose of the test," says Mira. "If a woman declares that under no circumstances will she terminate the pregnancy, there is no point in doing the test."

There seem to be two very different attitudes toward prenatal diagnosis among orthodox Jewish women. One woman whose hair was carefully concealed under a wig told Mira, "I want to take advantage of the fact that I live in the 20th century." Other women, however, feel that they must accept what God gives them.

AMNIOCENTESIS itself is virtually painless. "We try to make the procedure as free of trauma as pos-

sible," says Mira. "One of our concerns is that women — especially those who must have amniocentesis with every pregnancy — will not put off doing the test in time."

The gynecologist specializing in amniocentesis uses ultrasound equipment to locate the optimal site for withdrawing a small amount of amniotic fluid. "The abdomen, through which the needle is inserted, is relatively insensitive," claims Mira, so the woman feels only minor discomfort. Once the location has been chosen, the procedure usually takes less than two minutes.

Some women worry about the risks involved in amniocentesis. "There is about a one in a hundred chance of some damage to the fetus or to the mother, or of spontaneous abortion — the same risk as in the best medical centres in the U.S.," says Professor Cohen, "but it is impossible to know whether a specific spontaneous abortion following amniocentesis would not have happened anyway."

"A study in the U.S. followed up over 1,000 pregnant women who underwent amniocentesis and 1,000 pregnant women who did not. There was no difference in the number of spontaneous abortions in the two groups, nor was there a difference in the number of birth defects in their babies."

"We explain the risk to the family, and they must make the final decision as to whether they will go ahead with the test," she adds.

FAR MORE problematic than deciding whether or not to do the test, especially among the religious

sector, is deciding what to do if the test shows the fetus has a severe defect. "In principle," says Cohen, "the position of the rabbis is that each case must be judged on its own merits."

One woman who had already given birth to several healthy children was referred to the clinic for amniocentesis after a routine ultrasound test showed that something was wrong with the fetus. "But the rabbis would not permit termination of the pregnancy," says Mira, "and we never put pressure on a family to act against their beliefs."

Another Orthodox woman allowed by her rabbi to have the test learned that her unborn child had a genetic disease. She again turned to the rabbi. This time he said he could not decide on his own. If the rabbi had allowed amniocentesis, knowing its purpose and knowing that it might entail ending the pregnancy, it would then be illogical for him not to permit termination. And indeed, the rabbi's permission for the termination came just after the woman was admitted to hospital.

In the event that termination of the pregnancy is called for, says Mira, "we make all the formal arrangements so it can take place soon after the woman receives the test result, to spare her anguish."

But even when a woman receives permission from a religious authority to stop a pregnancy, she may find it hard to resolve the conflicts aroused by the decision.

Mira recalls a woman who had this permission and who had also seen the troubled life of neighbours with a retarded child. When she went to hospital to terminate her pregnancy, she shared a room with someone who had developed a hernia from caring for her adult retarded son.

She saw this chance meeting as a sign from God to show her what her life would have been like had she not ended the pregnancy.

A by-product of amniocentesis is knowledge of the sex of the fetus, though the test is done in Israel only for medical reasons.

THE POLICY of Hadassah's clinic is to notify the woman's doctor of the baby's sex, and to let him decide whether or not to inform the parents. "Of the parents who undergo the test at Hadassah, 99 per cent of those who ask about the sex get the answer," says Cohen, though the policy in some other hospitals in Israel is not to reveal the sex.

Some of the arguments against letting the parents know the baby's sex do not seem to hold in Israel. "There are people in the U.S. who choose to abort a fetus that is not the desired sex," says Cohen, "but it doesn't happen here."

Nevertheless, reactions to learning the baby's sex vary and are unpredictable, says Mira. "One woman pestered us to tell her the baby's sex, but when she was told that it would be a boy — her fourth — she responded, 'Why did I ask? If I didn't know, I would still have hoped.'"

The human genetics department at Hadassah is constantly carrying out research to understand hereditary illnesses. The number of known genetic diseases is staggering. "There are over 3,500 of them," says Bach. "Today most are incurable and not amenable to prenatal diagnosis; fortunately, most are also very rare. But if we can discover the basic defect and learn how an illness is transmitted, we may be able to diagnose it prenatally, and that will be a great step forward."

"And over there we'll put a pizzeria..."



Seventy five years ago, a few dozen Jews from the crowded alleys of Jaffa set out to the north of that city, to establish a new Jewish settlement in the sand dunes. They named it after the title of the Hebrew translation of Theodor Herzl's novel Altneuland: they called it Tel Aviv.

This week, Tel Aviv celebrated its 75th birthday, praised by the nation's leaders for epitomizing the Zionist ideal. The first all-Jewish city of modern times now has a population of almost half a million. It is Israel's centre for business and finance by day, and the country's entertainment capital by night. And while Jerusalem may be a few thousand years older, Tel Aviv has quickly grown to be Israel's heart and pulse.

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THE JERUSALEM POST MAGAZINE

FRIDAY, MAY 4, 1984

הכרזת העצמאות

PAGE FIVE

Shalom

There are times in the history of every nation when people who generally tend to shy away from - or even look down upon - political activity, need to shake off their misgivings and take their fate into their own hands.

Israel has known such desperate moments before. The establishment of the State. The period before the Six Day War. And the dark days of the Yom Kippur War.

Today we face such a moment again. Our nation is divided by a severe social and political crisis. The national consensus has been shattered. We are witnessing a process of polarization between the haves and the have-nots. Between the observant and the non-observant. Between Sephardim and Ashkenazim. In our foreign relations, the political momentum that was meant to allow Israel to become an integral part of this region and to enjoy a stable peace with our neighbors continues to be bogged down.

It was this crisis that precipitated the decision to hold early elections, yet Israel's political leadership is acting as if nothing is amiss, and is seeking a renewed mandate from the electorate to continue their present policies. Policies leading to a dead end.

There has to be a drastic and bold change of direction.

"Yahad" - the Movement for National Unity - was established with this express aim in mind.

I am well aware of the doubts, criticism and disbelief that we face. It would be far simpler to join one of the two existing coalition blocks - the Likud or the Alignment. But I have chosen instead to follow the more difficult and uncertain path: to present a new independent alternative. And I chose this path for the same reasons that prompted me to resign as Minister of Defence from a government in which I had lost confidence.

I seek the confidence of you, the electorate, in supporting the path I believe in, and in helping the leadership of the Yahad Movement

to become the national leaders of tomorrow. These people are not politicians. They are a team with a rich background in public service. People like you who have decided to try and change the direction of Israel's present government, and replace its sloppy style of governing.

Nowhere is it ordained that this is how we have to look, that Israel be judged solely by its disastrous economic policy and by a foreign policy that has allowed aspirations totally unrelated to the country's genuine needs to sink us into the mire of Lebanon.

The country can - and must - be run differently. Completely different national goals can - and must - be attained. Reliably. Single-mindedly. Boldly. And with a smile.

It can - and must - be possible for talented and determined people to act together to faithfully pursue a common purpose. People who will work jointly and honestly in

formulating and implementing practical programs, rather than perpetually seeking ways of undermining their so-called colleagues.

I call upon every decent Israeli citizen who has become sickened by politics, and who has sought alternative creative and constructive outlets for his or her energies, to lend a hand. Help us realize the Zionist dream and create a flowering democratic Jewish State that will attract Jews from the Diaspora to come and settle here and participate in the development of a land that will be a source of pride to all of us. A land that guarantees security and equality to all its inhabitants, Jew and Arab alike. A land that lives in peace with its neighbors.

I call upon every person who is concerned for Israel's political, spiritual, social, and economic fate, to actively support the Yahad Movement.

The resources at Israel's disposal - human, spiritual, industrial, agricultural, engineering, commercial and technological - are unparalleled the whole world over. Yet, the reservoir of leadership that can provide effective direction remains untapped.

This cannot continue.

There must be a better solution.

Yahad - Together. Join us on our way. Yahad - Together we will reach our goal.

Eser Weizman

Eser Weizman



**The Movement For National Unity
Under The Leadership of Eser Weizman**

Headquarter: 38 Hamasger St., Tel Aviv 67211 Telephone: 332221

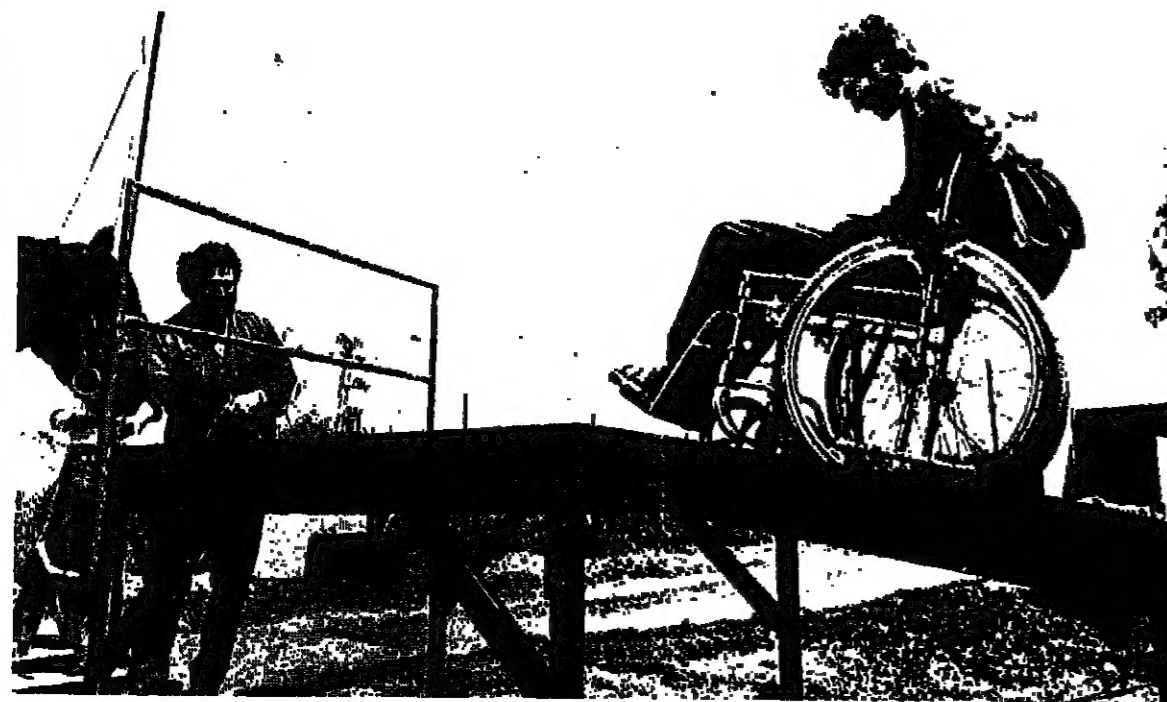
WE'RE ON OUR WAY!



هكذا من الرحيل

Back in the saddle

The Post's DANIEL GAVRON and photographer ALIZA AUERBACH visit disabled soldier Rami Keich, who has found a way of resuming a favourite pastime.



IN THE OLD days, Rami Keich could jump on and off his horse while it was moving, he recalls a trifle wistfully. That was before he was wounded in the Lebanon War and paralysed from the chest down. But he is delighted to be back in the saddle — even though riding is now a slightly more complicated affair.

A friend straps the deep, "western" saddle, lined with sheepskin to prevent sores, onto the broad back of Heather, his carefully-trained pony. Rami pushes his wheelchair up the 1.5m. ramp, lifts his left leg into the stirrup, and hoists himself astride the mare. Pulling the beautifully-tooled leather cup-stirrups onto his feet, he rides Heather confidently, using one hand for the reins and the other both for holding on and wielding the whip.

"It's only a soft whip," he explains. "The verbal commands are the key." Heather responds to the English commands: "Stand! Walk on! And Toot!" Watching Rami ride, he seems to be thrown around a good deal, but he enjoys it. The movement is also good from a physiological point of view. He can even canter.

HEATHER has not turned out to be quite as calm as envisaged. She would not go out of control, or bolt, she is too well trained for that. But

she has her own temperament and tricks.

"I don't actually fall off," Rami told me. "But she can make me lose my balance. I am left hanging by my hands and then I need assistance to get upright again."

He has several riding companions at Eyal, his kibbutz, and they go riding at least three afternoons a week. There is no shortage of trails between Eyal, Kfar Sava, Koolhav Yair, Kibbutz Nir Ellahu and Kalkiya. They usually ride some eight kilometres; but Rami is careful not to ride for more than an hour and a half. Before his special saddle arrived, he overdid it and developed sores; now he is more cautious.

ENCOURAGED by a family friend in England, Anita Boyden, Rami resumed riding at Finlow, a riding school which specializes in horsemanship for the handicapped. He had to start from scratch.

The whole technique of riding is based on the legs, with thighs, knees, calves and heels all brought into play in controlling the pace and direction of the mount. No longer having the use of his lower limbs, Rami had to redevelop his sense of balance and learn to do everything with his hands.

After his first session at Finlow Hill last autumn, he came back to Israel, while Anita Boyden searched

for a suitable mount for him. She finally settled on Heather, a sturdy, black pony from the Fells country in northern England. These ponies are strong and steady, traditionally used for transporting the carcasses of deer and other burdens.

An appeal was launched, and Heather was purchased with the contributions of dozens of well-wishers, both Jewish and non-Jewish, who had heard of Rami's situation.

RETURNING to England to train with Heather, Rami was frustrated at what he felt was his slow progress.

"Finlow Hill was wonderful for the first phase," he explained. "I restored my balance and my feeling for the horse's rhythm; but I was still being led; I wanted to control Heather myself."

Anita Boyden hired a van and took Rami and Heather to the stable of Britain's European champion horsewoman, Rachel Baylis. Baylis was training for the Los Angeles Olympics, where she will represent Britain in the three-day horsemanship event.

"She is not an expert on the disabled," says Rami. "She told me straight, 'You are a horseman — not a disabled rider.' Two hours with her were enough to revolutionize my riding."

It was Baylis who taught Rami to hold on and grip the whip with one hand, leaving the other completely free for the reins. The lead rein was removed and Rami rode by himself. Baylis told Rami that, if he remained with her, he could become a show rider; but he had to return to Israel and she had to concentrate on her Olympic training.

Rami came back to Israel and shortly afterwards Heather Bell, to give the pony her full name, was flown here by El Al free of charge.

KIBBUTZ EYAL, east of Kfar Saba, with its rolling lawns and colourful flower-beds, has proved a wonderful environment for Rami. His *garin* settlement group from the Mahanot Olm youth movement was there for its Nahal service and 16 members, about half the group, stayed on.

He currently works in the kibbutz accounting office, but does not see his future in accountancy. He has plans to study at Tel Aviv University, but has not yet decided on the subject.

After Pessah, Heather is to be used for giving the kibbutz children riding lessons. Rami's fellow-disabled have shown a great interest in riding, and two have already come to Eyal to see Heather; but she, attitude in Tel Aviv's Beit Hahaim is cool.

"They told me that, in view of the

fact that horsemanship is not recognized as a sport in the Olympics for the Disabled, they are not interested," Rami told me. "I tried to explain what fun it was."

It seems that an earlier scheme for teaching blinded soldiers to ride was not too successful. About a dozen of them used to ride in Acre and Petah Tikva; but they were not always disciplined. They wanted to cantor and did not always listen to their instructors, which worried Beit Hahaim from the safety point of view.

"The trouble was," suggested Rami, "that it was not properly organized as it is in England. If we had a dozen horses like Heather and a proper association to help, we could achieve wonders."

Britain's association of Fell pony owners heard about Heather and wrote to Rami, telling him that she was the first of her breed to go to Israel and inquiring about her welfare. They need not have worried. Heather has shed some of her thick coat to adapt to the new climate, but she has settled down well at Eyal. She is very sociable, according to Rami, and enjoys the company of the other two kibbutz horses. He looks forward to the day when more of the sturdy ponies will be imported into Israel so that other disabled people will be able to enjoy riding as much as he does.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.
Jerusalem

FRENCH MUSIC — Rannan Eylon, flute; Anat Sharon, piano. Works by Faure, Ravel, Lacour, Ibert and others. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

ORGAN CONCERT — V. Scholz (Duesseldorf). Works by Bach, Boullmann, Franck, Guilment, Reger. (Mt. Zion, Dormition Abbey, Sunday)

EVE OF INDEPENDENCE DAY CONCERT — The Jerusalem Symphony Orchestra. Conductor Yuri Ahronovitch. Soloists Shlomo Mintz, violin; Moses Weinberg, "Jewish Fiddle" Symphony; Tchaikovsky; Violin Concerto. (Jerusalem Theatre, Sunday)

INDEPENDENCE DAY CONCERT — The Israel Philharmonic Orchestra. Conductor Leonard Bernstein. All Tchaikovsky programme. (Sulian's Pool, Monday at 9.30 p.m.)

"ETNAHTA" — Victor Derevanko, piano. Works by Beethoven, Martinu, Schumann. (YMCA, Thursday at 4.30 p.m.)

ORGAN RECITAL — Elisabeth Roloff. Works by Bach, Reger. (Old City, Redeemer Church, Thursday)

Tel Aviv area

CANTILENA GROUP — The Israel Ensemble for Ancient Music. Conductor Shai Barstein. Vocal and instrumental works from the 15th and 16th centuries. (Tzavta, tomorrow at 11 a.m.)

THE ISRAEL CHAMBER ORCHESTRA — From the series "Tones." Conductor Arich Vardi. A portrait of Vivaldi. (Tel Aviv Museum, Wednesday)

THE ISRAEL PHILHARMONIC ORCHESTRA — Conductor Leonard Bernstein. Works by Stravinsky, Tchaikovsky. (Mann Auditorium, Wednesday, Thursday)

Haifa
THE ISRAEL CHAMBER ORCHESTRA — (Haifa Auditorium, Thursday)

Others
RAVIV TRIO — Anna Rosnovsky, violin; Paul Blaserger, cello; Benjamin Oren, piano; Cilia Grossmeier, soprano. Works by Bloch, Schumann. (Ramat Hasharon, Yuval, 57 Unishkin, tonight at 10 p.m.)

INDEPENDENCE EVE CHAMBER MUSIC MARATHON — With well-known Israeli musicians. Works by Brahms, Mozart, Schumann, Beethoven, Dvorak and others. (Ramat Hasharon, Yuval, Sunday at 9.30 p.m.)

INDEPENDENCE DAY MUSIC MARATHON — Works by Bach, Mendelssohn, Vivaldi, Saint-Saens, Beethoven, Shlomo Gronich and more. (Ramat Hasharon, Yuval, Monday from 8 a.m. through to the evening)

CONCERT — Arich Karbal, violin; Diana Kalanec, cello; Ahuva Ahronovitch, piano. Works by Bach, Mendelssohn. (Ramat Hasharon, Yuval, Tuesday at 9.30 p.m.)

CONCERT — Reuven Rayberg, horn; Sharon Lavi, piano; Monica Bender, violin; Anat Kastner, piano. Works by Hoss, Rachmaninoff, Brahms. (Ramat Hasharon, Yuval, Wednesday at 9.30 p.m.)

ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ — With well-known musicians. (Pargod, Wednesday at 9.30 p.m.)

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromina Hotel, tomorrow at 9 p.m.)

THE BEST OF SHALOM ALKHEM — Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

INDEPENDENCE DAY CONCERT — Entertainment with Yossi Bevil, Matti Caspi, Sasha Argov. (Jerusalem Theatre, Monday at 11 p.m.)

ISRAEL FOLKLORE — Taste of Israel Dancers. P'amel Talmon folkdancers. (International Cultural Centre for Youth, 12 Emeq Refaim, tomorrow at 9 p.m.)

JAZZ — With the Freddie Weigal Trio. (Hilton, Monday at 9 p.m.)

JAZZ — Freddie Weigal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Nabula Rd., Thursday at 9 p.m.)

MUSICAL MELAVE MALKA — With new Discom Yeshiva Band. (Mt. Zion Centre, tomorrow at 9 p.m.)

Tel Aviv area

CULTURAL SALAD — Dance, song, music, pantomime and more. (Tzavta, today at 3 p.m.)

DUDU TOPAZ — Satire evening. (Old Jaffa, El Hamam, Monday at 10 p.m.)

GENTLEMEN THE HYSTERIA RETURNS — By Motti Ghiladi. Entertainment programme with singing, dancing and acting. (Nahmani, Sunday at 10 p.m.)

HAGASHASH HAHIVER — Programme of humour and satire. (Ovativim, Shavit, tonight at 10 p.m.)

JAZZ EVENING — Menachem Weizengberg, piano; Eli Magen, bass; Peppo Levy, drums. (ZOA House, 1 Frisch, tonight at 10 p.m.)

JAZZ — Danny Gottfried, piano; Albert Fiamencia, flute, clarinet; Teddy King, cello, contrabass. (Cafe Pilz, 24 Hayarkon, tomorrow at 11 a.m.)

THE MAGICAL TRIO — Jazz with Michael Greenblatt, 3d Dibrat, Zipora Bat-Yehuda. (Dan Hotel, Tel Aviv, Sunday at 8 p.m.)

MURIT GALRON — Programme of songs. (Tzavta, Sunday at 9.30 p.m. and midnight)

SEASHORES — Songs of Nahum Hayman, plus more. (OM Jaffa, El Hamam, Sunday at 10 p.m.)

SHAIKE OPHIR — In a programme of humour and satire. (Ramat Gan, Orles, tonight at 10 p.m.; Ovatimim, Shavit, Sunday at 10 p.m., midnight; T. A., Nahmani, Monday at 9.45 p.m.)

SHLOMO NITZAN — Humorous Jewish stories. (Old Jaffa, El Hamam, tonight at 10 p.m.)

Haifa

CRY THE FUNNY COUNTRY — Satire with Sefi Rivlin and others. (Shavit, tonight at 10 p.m.)

HAGASHASH HAHIVER — (Kiryat Haim, Beit Ha'am, Sunday at 10.30 p.m.)

MATTYABU AND ALEXANDER — Music by Sasha Argov. Presented by Matti Caspi. (Haifa Auditorium, Sunday at 10 p.m.)

Others
APPLES OF GOLD — See Jerusalem. (Elm, Moriah, Thursday at 8 p.m.)

INDEPENDENCE DAY VARIETY SPECIAL — Black Velvet play and song; Irish songs; Ronke Yiddish plays adaptations of poems by Alterman; Jazz excerpts; Community singing. (Ramat Hasharon, Yuval, 57 Unishkin, Monday at 1.30 p.m.)



Mandy Patinkin and Barbra Streisand in the musical adaptation of I.B. Singer's "Yentl."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

JUBILEE — Khan production. A musical play taking place in a Jewish cemetery in Germany in 1983. (Khan, Tuesday, Wednesday at 8.30 p.m.)

MIDNIGHT SUN — Train Theatre production. An Aztec legend of the vanished sun, with actors and puppets. (Khan, Sunday, Monday at 8.30 p.m., Thursday at 11.30 p.m.)

THE SEAGULL — By Chekhov. Beersheba Municipal Theatre production. (Jerusalem Theatre, Tuesday through Thursday at 8.30 p.m., Tuesday also at 4.30 p.m., Wednesday with simultaneous English translation.)

Tel Aviv area
THE BRITISH WAY OF LIFE — Michael Alge portrays British characters in humorous situations. (In English). (Ramat Gan, Beit Hahadassat, Tuesday at 8.30 p.m.)

THE DOLL'S HOUSE — By Ibsen. Hahinab production. (Hahinab, Small Hall, Monday through Thursday)

EXISTENCE AND ENTERTAINMENT — Satirical cabaret. Lyrics by Yonathan Oelison, music by Shlomo Gronich. (Tzavta, tonight at 10.15 a.m., Monday at 9 and 11 p.m.)

GOOD — Cameri Theatre production. A German professor becomes an SS officer. (Tzavta, Thursday at 8.30 p.m.)

HAMLET — By Shakespeare. Hahinab production. (Hahinab Small Hall, Tuesday, Wednesday at 8.30 p.m., Wednesday also at 4.30 p.m.)

THE KETUBAH (MARRIAGE CONTRACT) — By Ephraim Kishon. By the ZOA House Drama Circle. (In English). (ZOA House, 1 Frisch, Tuesday, Thursday at 8.30 p.m.)

THE LAW WILL BE GIVEN AT 6 — Produced by the Simple Theatre. The play takes place in an old temple. (Beit Lezion, 34 Weizmann, Thursday at 9 p.m.)

LIES — Cameri production. About the friendship between two families. (Cameri, Monday at 8.30 p.m.)

THE LOST WOMEN OF TROY — Hanoch Levin's adaptation of Euripides. Cameri production. (Cameri, Tuesday through Thursday at 8.30 p.m.)

MUCH ADO ABOUT NOTHING — By Shakespeare. Haifa Municipal Theatre production. This version places the action in 1917, with Allenby's entrance into Palestine. (Haifa, Large Hall, Monday at 8.30 p.m.)

NIGHT MOTHER — Cameri production. A mother-daughter relationship. (Tzavta, Tuesday, Wednesday at 8.30 p.m.)

PILLAR OF WOOD — Satirical political satire. Produced by the Train Theatre. (Tzavta, Thursday at 8.30 p.m.)

ta, tonight at 9.30 p.m.; Rishon Lezion, Tzavta, Monday at 8.30 p.m.)

QUARTET FOR TWO — Selection of love excerpts from plays by Beckett, Pinter, Wilde and Wilder. (In English). (Imperial Hotel, 66 Hayarkon, Thursday at 8.30 p.m.)

SANGER — Hahinab production. About the Tel Aviv drug world. (Hahinab, Large Hall, Tuesday through Thursday at 8.30 p.m. Tuesday with simultaneous English translation.)

Haifa
CITY SUGAR — A Beersheba Municipal Theatre/Yuval production. The story of a popular radio announcer. (Weizmann Theatre, Tuesday, Wednesday at 8.30 p.m.)

Others
SATAN IN MOSCOW — By Mikhail Bulgakov. Beersheba Municipal Theatre production. A satire. (Beersheba Municipal Theatre, Monday at 8.30 p.m.)

CHILDREN AND YOUTH

Jerusalem
HANSEL AND GRETEL — Puppet theatre for ages 3 and above. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 2 p.m.)

THE MARIONETTES FROM INDIA — Puppet theatre for ages 3 and above. Traditional scenes of magicians, dancers and camel caravans. (Train Theatre, Thursday at 4.30 p.m.)

PIANO RECITAL — Pinna Saltzman. Works by Chopin, Debussy, De Falla. (Israel Museum, Tuesday at 4.15 p.m.)

STORY-TELLING HOUR — (In English). (Israel Museum, Wednesday at 4 p.m.)

STORY HOUR — A collection of folk tales, plus original stories. (Khan Theatre, today at 2.30 p.m.)

WHO KNOWS THE MAN IN THE WALL? — Musical puppet show for ages 3-12. (Train Theatre, Monday at 11 a.m.)

YOUNG TALENTS IN ENSEMBLE MUSIC — Works by Avni, Brahms, Schubert, Prokofiev, Debussy, Buscovich, Hindemith. (YMCA, Monday at 11 a.m.)

Others
THE ISRAEL CHAMBER ORCHESTRA — Conductor and commentator Arich Vardi, on Vivaldi and his contemporaries. (Kiryat Sava, Yad Lezionim, Tuesday at 3.30 p.m.)



The ZOA House Drama Circle performs "The Ketubah" (In English), this week.

Note time changes due to Memorial Day and Independence Day

JERUSALEM Cinemas

CINEMA 1 ONI/O
in Jerusalem Cinema

Buses 18, 19, 24, Tel. 415067

Fri., May 4:
Double feature/1 ticket:
North By Northwest 2.30
High Road To China 4.30
Mon., May 7:
Double feature/1 ticket:
High Road To China 7
North By Northwest 9

Tue., May 8:
Triple feature/1 ticket:
The Last Remake Of Beau Geste 6.30
History Of The World, Part I, 8
Animal House 9.30

Wed., May 9:
Triple feature/1 ticket:
The Last Remake Of Beau Geste 6.30
National Lampoon's Animal House 8
History Of The World, Part I, 10

Thur., May 10:
Triple feature/1 ticket:
History Of The World, Part I, 6.30
Beau Geste 8
Animal House 9.30

EDEN
SCARFACE
8.30

EDISON
6th week
NEVER SAY NEVER AGAIN
Mon. 6.45, 9.15
Tue.-Thur. 4, 6.45, 9.15

HABIRA
5th week
BIG LAUGH
Mon. 7, 9
Tue.-Thur. 7, 9

ISRAEL MUSEUM
Tue. 6, 8.30

THE ELEPHANT MAN

KFIR
5th week
YENTL
Mon. 6.45, 9.15
Tue.-Thur. 4, 6.45, 9.15
No complimentary tickets

MITCHELL
6th week
TERMS OF ENDEARMENT
Mon. 6.45, 9.15
Tue.-Thur. 4, 6.45, 9.15
Complimentary tickets not accepted

ORION
3rd week
THE EVIL THAT MEN DO
Mon. 7, 9
Tue., Thur. 4, 7, 9
Admits only

ORNA
Tel. 224733
HEARTS IN ARMOUR
Mon. 6.45, 9
Weekdays 4, 6.45, 9

IRON
11th week
RETURN OF MARTIN GUERRE
Mon. 7, 9.15
Tue.-Thur. 4, 7, 9.15

SEMAVAR
9th week
I LOVE YOU CARMEN
Sun. and weekdays 7, 9

TEL AVIV Cinemas

ALLENBY
4th week
GO FOR IT
* TERRENCE HILL
* BUD SPENCER
Tonight 10, Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA
8th week
BIG LAUGH
("Candid Camera")
Tonight 10, 12
Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CHEN CINEMA CENTRE
Advance ticket sales only at box office from 10 a.m.

CHEN 1
9th week
Tonight, Sunday 9.45, 12.15
Mon. 7, 9.35
Weekdays 4.30, 7, 9.35

TERMS OF ENDEARMENT
* SHIRLEY MACLAINE
* DEBRA WINGER
* JACK NICHOLSON

CHEN 2
9th week
Fri. 2, 9.55, 12.15 p.m.
Mon. 7.10, 9.40
Weekdays 4.35, 7.10, 9.40

NEVER CRY WOLF

CHEN 3
Tonight 10, 12.15
I LOVE YOU CARMEN
5th week
CINDERELLA
Mon. 7.20, 9.35
Weekdays 4.30, 7.20, 9.35

CHEN 4
9th week
EXPERIENCE PREFERRED BUT NOT ESSENTIAL
Tonight, 10.10, 12.05
Mon. 7.25, 9.35
Weekdays 10.30, 1.30, 4.45, 7.25, 9.35

CHEN 5
9th week
Tonight 9.50, 12.10
Mon. 7, 9.30
Weekdays 1.30, 4.30, 7, 9.30

TRADING PLACES
CLASS 86 Allenby Rd.
2nd week
Fri. 10
Weekdays 7.20, 9.30
* PETER SELLERS

Dr.
STRANGELOVE
Matinees at 4.30
CLOCKWORK ORANGE

BETH HATEFUTSOH JEWISH CINEMATHEQUE

5th week
THE CHOSEN
Wed. 8.30 p.m.

CINEMA ONE
2nd week
LOVE STORY
Fri. 10, Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
2nd week
DUEL
Fri. 10; Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
4th week
UNFAITHFULLY YOURS
Weekdays 7.15, 9.30

DRIVE-IN
CANNERY ROW
Fri. 10, weekdays 9.30

OCTOPUSSY
Weekdays 7.15

Sex film
Fri. 12.15, weekdays, 12 midnight
Tel. 225610

ESTHER
6th week
THE EVIL THAT MEN DO
Fri. 10, Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GAT
4th week
* SAM SHEPHERD
THE RIGHT STUFF
Mon. 8.30
Weekdays 4.30, 8.30

GORDON
Ben Yehuda 87, Tel. 244373
8th week
NARAYANA
Winner of the 1st Prize Cannes Film Festival
Mon. 7, 9.30, weekdays 4.30, 7, 9.30

HOD
7th week
SCARFACE
Fri. 10
Weekdays 6.30, 9.30

INSTITUT FRANCAIS
Tue. 7.30
LE VIEIL HOMME ET L'ENFANT

LEV I
Uzengulf Center Tel. 288668
17th week
RETURN OF MARTIN GUERRE

LEV II
Tonight 10; Mon. 7.15, 9.30
Weekdays 1.30, 4.30, 7, 9.30

6th week
THE DRESSER
* ALBERT FINNEY
* TOM COURTNEY
Tonight 10; Mon. 7, 9.30
Weekdays 1.30, 4.30, 7, 9.30

HARIS
4th week
FIRE AND ICE
Tonight 10; Mon. 7.15, 9.30
Weekdays 10, 12.2, 4, 7.15, 9.30

LIMOR PASSENGER IN THE RAIN

* MARLINE JAUBERT
* CHARLES BRONSON
Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Sat. 11 a.m.
STAR TREK
REVENGE OF KHAN

MAXIM
4th week
THE THIEF WITH THE FIVE FACES
Weekdays 4.30, 7.15
At 9.30

FUNNY GIRL

MOGRABI
3rd week
* WILLIAM HUNT
* LEE MARVIN
* JOANNA PAKULA
GORKY PARK
Based on the novel by Martin Cruz Smith
Fri. 10, Mon. 7, 9.30
Weekdays 4.30, 7, 9.30

ONLY
5th week
VERTIGO
A tall story about a pushover
Mon. 7, 9.30
Weekdays 4.30, 7, 9.30

PEER
4th week
BETRAYAL
Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF
5th week
YENTL
Tonight 9.45, 12.15
Sat. 4 p.m.
Mon. 7, 9.30
Weekdays 4.15, 7, 9.30
Sat. 11 a.m.: YOU ONLY LIVE TWICE

STUDIO
12th week
EDUCATING RITA
* MICHAEL CAINE
* JULIE WALTERS
Tonight at 10; Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHETET
2nd week
* ROBERT DUVAL
(Academy Award for best actor)
TENDER MERCIES
Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV NEVER SAY NEVER AGAIN

6th week
SEAN CONNERY
* JAMES BOND 007
Tonight 10, 12; Mon. 7, 9.30
Weekdays 4.30, 7, 9.30

TEL AVIV MUSEUM
3rd week
THE STATE OF THINGS
Mon. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ZAFON
11th week
1 am by Ingmar Bergman
FANNY AND ALEXANDER
Tonight at 10, Mon. 5.30, 9
Weekdays 4.30, 7.15, 9.30

RAMAT GAN Cinemas

ARMON
3rd week
THE RIGHT STUFF
Fri. 10 p.m., weekdays 8.30

Matinees at 4:
CINDERELLA

ILLY
10th week
EDUCATING RITA
Weekdays 7.15, 9.30

OASIS
STAR SHIP INVASION
7, 9.30
Mar. 4:
BEDKNOBS AND BROOMSTICKS

ORDEA
8th week
BIG LAUGH
("Candid Camera")
YEHODA BARKAN
Tonight 10, Weekdays 7.15, 9.30

RAMAT GAN
2nd week
After its great success at the Mograbi, Tel Aviv:
UNDER FIRE
* GENE HACKMAN
7.15, 9.30

HERZLIYA Cinemas

DAVID
8th week
BIG LAUGH
("Candid Camera")
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TIFERET
6th week
THE EVIL THAT MEN DO
* CHARLES BRONSON
7.15, 9.15

HOLON Cinemas

MIGDAL
5th week
TERMS OF ENDEARMENT
Fri. 10
Weekdays 7.15, 9.30
Matinees at 4.30: POPEYE

SAVQV
6th week
NEVER SAY NEVER AGAIN
Tonight 10
Sun. 7, 9.30
Weekdays 4.30, 7, 9.30

Public Culture and Arts Council, Ministry of Education and Culture,
Arabic Culture Section
Haifa Municipality

Produced by Belt Hagefen —
Arab-Jewish Centre

SCHEDULE OF EVENTS

Sunday, May 20, 1984
Arabic theatre in Israel Day
Discussion and Arabic theatre and puppet performances
Haifa Auditorium, Central Carmel

Monday, May 21, 1984
Opening Week Ceremony
Opening of Exhibition of Arab Artists.
Opening of Home Industries Fair.
Beduin Tent Hospitality
Beit Hagefen, 22 Sd. Hazionut, Haifa.

Tuesday, Wednesday, May 22-23, 1984
Arab Language Study Days
* Arab School and Kindergarten Teachers Seminary, near Paz Bridge, Haifa.

Thursday, May 24, 1984
Arabic Song Festival, in cooperation with Kol Yisrael and Israel TV.
Haifa Auditorium, Central Carmel

Sunday, May 27, 1984
Closing and Prize Awards Ceremony
in the presence of the President of Israel, Mr. Chaim Herzog.

Throughout the week, an artists exhibition, home industries fair, folklore evenings, Beduin tent hospitality and an artistic programme will be held at Beit Hagefen.

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UNIVERSITY OF HAIFA

The Official Opening of The
Twelfth Meeting of
the Board of Governors
and
The Inauguration of the
Reuben and Edith Hecht Museum
on Monday, May 7, 1984 at 8.00 p.m., Main Building of the Campus

Prof. NACHMAN AVIGAD
will deliver a lecture on
"Ancient Seals and
their Cultural-Historical Significance"

The public is cordially invited

WALKING TOURS

Jerusalem
Jerusalem Through the Ages
Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. — Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. — Sites of special Christian interest.

Wednesday at 9.30 a.m. — The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Moslem belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets may be purchased on the spot. All tours are guided in English.

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(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Friday morning of the week of publication.

FILMS IN BRIEF

BETRAYAL — A Sam Spiegel production of the Harold Pinter play. The story of a rather conventional message-a-trois involving two male best friends and the wife of one of them, but presented in reverse chronological order. Starring Jeremy Irons, Ben Kingsley and Patricia Hodge.

BIG LAUGH — An Israeli collection of "candid camera" skits, by Yehuda Barkan.

CANNERY ROW — A kind of mythical glorification of the simpler aspects of life by director Simon S. Ward. Beautiful camerawork by Sven Nykvist.

CLOCKWORK ORANGE — Stanley Kubrick's 1971 futuristic film abounds in violence and sex, in a cold, surreal setting.

EDUCATING RITA — About a young woman student of literature, and her elderly professor who falls in love with her. Sharp dialogue adds to this successful adaptation of this London play. Excellent performances by Michael Caine and Julie Walters.

FANNY AND ALEXANDER — A story of a family in a Swedish provincial town at the turn of the century. Director Ingmar Bergman's disposition is more sunny here than in his previous films. Outstanding camera-work and acting in this depiction of life, which is very easy to watch. Much food for thought.

GORKY PARK — Based on the bestselling thriller novel by Martin Cruz Smith. About a police inspector in Moscow looking for the killer of three young children. Also about young people suffocating under the Soviet regime and longing for a taste of Western freedom. This film adaptation falls from the point of view of authenticity — a certain atmosphere is missing. With William Hurt, Lee Marvin and Joanna Pakula.

THE HISTORY OF THE WORLD, PART I — Madcap entertainment through and through, as irreverent as you can expect from Mel Brooks. Starring his regular gang — Dom de Luis, Madeline Kahn, Harvey Korman and Cloris Leachman.

I LOVE YOU CARMEN — Directed by Carlos Saura, based on the opera, with music by Bizet. Skillful sympathetic camera-work makes this film good entertainment.

THE LAST REMAKE OF BEAU GESTE — Ingmar Bergman directs and stars in this absolutely sane comedy of identical twins (Feldman and Michael York) who look nothing alike. The twins go off to the Foreign Legion and manage to make a parody of family life, honour, good taste and just about anything else that comes their way. Peter Ustinov plays a sergeant with interchangeable peg-legs. Trevor Howard plays the patriarch of the family and manages to be "alive and dying uncomfortably" throughout the film. Hilarious.

LOVE STORY — Highly successful *shmaltz*. Based on the novel by Erich Segal and starring Ali McGraw and Ryan O'Neal.

NARAYANA — Japanese director Imamura's film is a fast-killing, pill-popping orgy of human existence. The world we live in is reduced to fundamentals, with 2 guiding impulses, survival and sex. Vividly portrayed scenes: not always pretty, but worth looking at carefully.

NATIONAL LAMPOON'S ANIMAL HOUSE — Certainly the bawdiest, most outrageous, and antagonistic interpretation of American college life in the early '60s and very probably the funniest, as well.

NEVER SAY NEVER AGAIN — Based on "Thunderbolt", the 4th Bond film from 1965. Sean Connery is back on the hero's as James Bond. This time trying to save the world from a nuclear holocaust. Generally not many redeeming features in its return.

NORTH BY NORTHWEST — Alfred Hitchcock's 1959 film starring Cary Grant as an advertising executive falsely suspected of being a spy. The famous "crop-dusting sequence" and the scene of Grant and Eva Marie Saint dangling from Mount Rushmore are classics.

OCTOPUSSY — Lots of girls, fast cars, and fancy locations in this latest Bond film. Recommended for a couple of hours of sheer escapism.

POPEYE — Robin Williams and Shelley Duvall are Popeye and Olive Oyl in Robert Altman's real-life cartoon. Exquisite camerawork, but lacks the zanyness of the original comic strip.

RETURN OF MARTIN GUERRE — Set in a remote French 16th-century village. Constructed as a thriller, the audience is invited to guess who the real Martin Guerre is, and questions of ethics, morality and truth are raised. This film is a rewarding experience.

THE RIGHT STUFF — Based on Tom Wolfe's book of the same title. A very exciting film, much more than a mere journalistic report on America's early space programme. Outstanding special effects in this film about the human experience.

SCARFACE — Remake of the 1932 version of same film. Opening with documentary footage showing the invasion of Florida by Cuban refugees, the film continues with fiction, depicting America's underworld. Al Pacino plays a ruthless killer, but on the whole the film offers too much violence and not much else.

THE STATE OF THINGS — An "almost documentary" film about the vulnerability of filmmaking, the story line in film, its unexpected turns and subtleties.

TENDER MERCIES — Australian director Bruce Swerford's film about a famous country and western singer. Good acting, especially by Robert Duvall in the lead. A pleasant surprise.

YOU ONLY LIVE TWICE — More unbelievable phantoms and monstrous baddies in the fifth James Bond film. Sean Connery is back.

Some of the films listed are restricted to adult audiences. Please check with the exhibitor.



Patricia Hodge stars in "Betrayal," the screen adaptation of Pinter's play.

FOR MANY of us, Independence Day marks the beginning of the picnic season.

It isn't so much that we feel the need to rush out and grill our steaks on the eve of the holiday or experience a sudden desire to come closer to nature. It's just that from now on, we can reasonably expect the weather to be auspicious for any outing.

For some of us, the idea of a picnic is immediately associated with all kinds of expenses like fancy grills and folding tables and chairs. This attitude always reminds me of those who attend outdoor concerts in New York City equipped with elaborate baskets, including crystal wine glasses.

For me, the picnic table consists of a large clean sheet; the chairs, an old blanket. The one investment I do think is important, even for those who eat outdoors only occasionally, is a large cooler for water or fruit juice.

The latter is certainly preferable to all kinds of sweet syrup, and children drink juice made from frozen pure concentrate quite readily.

One-pot picnic

ly, even if it is diluted far beyond its regular strength.

Drinks for adults could, of course, consist of ice-cold martinis in a thermos, or a bottle of chilled white wine, but I am the first to admit that drinking wine at midday in the hot sun leaves me only groggy and stupefied and barely able to enjoy my surroundings. Perhaps this is the right time to try a bottle of the fizzy semi-sweet stuff, just enough to whet the palate and signify that this is a festive occasion.

Now for the food. If you are among the grillers, by all means get grilling. Just remember to start your fire early enough so you aren't tempted to use kerosene or some such substance to help it along and thus ruin the taste of your meal.

What to eat with the meat is more of a problem. Mayonnaise salads

MATTERS OF TASTE

Haim Shapiro

should be out. There is too great a risk of poisoning to endanger you, your friends and your family in such a manner. If you feel you cannot do without the stuff, then buy a tube of mayonnaise, use as much as you want during your picnic and throw away the rest.

A dish I like to take on a picnic is hot potato salad, an item which uses no mayonnaise and which has the added advantage of not needing preparation far in advance.

Simply boil potatoes in their peels, cool them enough to peel and cut into thick slices. Add sliced onion, salt, pepper, mustard and two parts of oil (olive oil if you can afford it) to

one part vinegar. Eat hot, lukewarm or cool.

A similar dish is rice salad, also seasoned when the cooked rice is hot. In addition to the seasonings given above, I usually add a chopped pickle or two and a little chopped red of green pepper for colour and texture.

BUT MY FAVOURITE picnic rice dish is what I would call Shapiro's one-pot lunch in a blanket.

For, say, eight people, take a large heavy pot that has a fairly well-fitting cover.

Using a little oil, fry a chopped onion and a chopped carrot until the onion is soft. Add about 250 grams of chopped meat and continue frying until the meat is well browned. Add two cups of rice and continue frying, stirring constantly, for about five minutes.

Season the mixture with cinnamon and allspice and about half a teaspoon of salt and pepper. Throw in a handful of seeded raisins.

Pour in four cups of boiling water, lower the fire to a minimum and simmer until no water is left. Stir once or twice during cooking to keep all the ingredients mixed.

Meanwhile, lay out on the floor an old blanket with a few sheets of newspaper over it. When the water in the pot is all absorbed, place the pot on the newspaper and then wrap in the blanket. For easy carrying, put the whole thing in a large shopping bag.

The dish will stay hot for a few hours at least and improve considerably during that time. Naturally, you can use leftover meat or, for vegetarians, leave out the meat altogether, possibly substituting a handful of lentils.

For dessert, I can think of nothing better than fresh fruit — lots of it. A very cold watermelon will stay chilled if wrapped in newspaper, in much the same way that a rice dish stays hot.

FAIL SAFE

YAKI YOSHA is growing old. A funny thing to say about someone who is barely 30, but then, Yosha started very young. He made his first short film when he was still in his late teens. So 30 is a dangerous age.

How does one know he is growing old? Very simple: follow the signs. The anger, one of Yosha's main assets in his early films, appears to be spent. All that is left are mannerisms that suggest there was once anger. The intransigence, so typical of youth, has diminished; he compromises all over the place. The naive belief that films can change things, or at least be socially significant, has faded away. What is left is the stubborn need to make films, whatever the price. His films were once done in the face of dire hardship and bitter restrictions because no producer in his right mind would willingly involve himself in the sort of provocative projects Yosha always embarked on. He now plays it safe, and producers are changing their minds about him. Which is not necessarily a compliment.

And then, above all, what better indication of ageing than a bout of nostalgia overflowing on the screen? Nostalgia, as we all know, is the sentiment that takes over when there isn't much to look forward to, and only the past is worth considering. This is exactly what Yosha is going through now in *Sunstroke*, his latest picture and, by any standard, his least interesting one. True it is better shot and more confidently directed than *Shalom*, his adolescent first feature about pre-war mauls, shot in 1972 and full of premonitions of the Yom Kippur debacle. But if at the time there was reason to suspect that Yosha was truly concerned about the state of things around him, now he appears to be mainly concerned with the chance of doing one more movie. Which he does.

THE FILM consists of writer-director Yosha's memories of playing in one of those early beat groups which were just starting to flourish when he was a teenager. He has brought those memories up to date, so that the story is happening now; but otherwise, there is no revolutionary revelation here. A foursome, all on the eve of being drafted into the army, recall their last summer holiday, experiencing their first stage performance in what appears to be a third-rate night club.

The leader of the quartet, played by Yuval Benai (son of actor-singer Yossi Benai), the one who is supposed to be more adult emotionally, for he is already working for his living, whereas the others are rich kids finishing high-school, also goes through a brief love affair with an older woman, who has become addicted to drugs while delivering drugs for her boyfriend, a kibbutz-born impresario who has gone to the dogs in the city, to the evil crime king, played by Yosha himself, in a couple of short scenes.

And that is all. For the overriding quality of this script is that it goes absolutely nowhere. Its characters are static from beginning to end, all the action is predictable — and there isn't very much of it, anyway. Every time the plot falters, there are travelogue shots of Tel Aviv, morning, noon or night, and when these are over, cameras are introduced to ensnare the audience: Shimon Israli playing a Marx-quoting old-timer, or

CINEMA

Dan Fainaru



Rivka Michaeli playing the hero's devoted mother with a Bulgarian accent.

It may be a very nasty thing to say, certainly from the relatively comfortable position of a film reviewer, but someone should get Yosha mad enough to react. He has never been known for subtlety or sophistication, but he has in the past had the courage to say things others were scared of mentioning. *Rockinghorse* and *The Vulture* were challenging, whatever their artistic qualities. And incidentally, he may be needing more consistent help in writing his foundations, without Yoram Kanink, on whose novels the two above-mentioned films were based, they have grown pretty thin.

THERE ARE NO problems with the foundations of *Gorky Park*. The original Martin Cruz Smith novel, apart from being an immense best-seller, was a fascinating thriller, populated by real people, with real joys and even more real sorrows, living in real surroundings and struggling in real life.

It was about a militia inspector in Moscow looking for the killer who has left three young bodies, mutilated and frozen, in a public park. But it was also about the strained relations between the people's militia, otherwise known as the police, and the KGB, otherwise known as the secret service, and the fear permeating the intrigues in the two competing services. Also, it was about young people suffocating under the Soviet regime and willing to pay any price at all, including their own lives, for a chance of a whiff of western freedom. And finally it was about the gruesome aspects of what politicians euphemistically called "détente", but which was nothing more than a compromise for obvious self-interest, bringing no benefit to the people under their control.

The amazing thing about the book was that its action took place almost entirely in Moscow, among Muscovites, and yet it exuded authenticity; there was a feeling of the place, the moods and the shadows; everything rang absolutely true, and this in spite of the fact that Smith is a Westerner, born in Philadelphia and living in New York. Of course, one may have been completely fooled; and this tangible reality may have been imaginary, as Soviet sources have always maintained. But then, what

else could they say, and how about all those who have been there and can attest to Smith's accuracy? In any case, true or not, it was very convincing, and this is no mean feat.

It is on this point, precisely, that Michael Apted's film adaptation of the novel fails. He dutifully registers most of the highlights, and manages to get some of the characters across, thanks to British dramatist Dennis Potter, who wrote the script. But the whole thing might as well be happening on the moon, so strange and unfocused are the locations, physical and emotional, of the movie.

It isn't just that Apted shot the story in Finland, for the Russians, of course, would never have allowed it to be shot in Moscow, and they even made threatening noises at their northern neighbours for permitting such "slandorous activities" to take place close to the Soviet border. It is the atmosphere that is lacking, a certain undercurrent that is felt in the way people walk, talk, eat and drink in a particular country, and is quite different the moment you cross the border — especially when one considers such opposite natures as the Russian and the Finn.

APTED MUST HAVE felt this, too, and therefore he stays as close to his characters as he dares, introducing background only when it is absolutely necessary. Even then he takes a pretty superficial look at it, careful never to let it get in his way. The trouble is that once you take the background out of the story, it tends to shrink into a normal crime yarn, a whodunit whose only point is discovering the culprit and then catching him. Admittedly, some of the novel's ingredients get through. The militia is still at war with the KGB; the young still choke, the détente is still a mockery. But without the solid reality in the background to relate to, it sounds like so much propaganda, another preachy movie from the West throwing mud at the self-righteous socialists.

Beyond that, there aren't any real complaints. William Hurt, who is one of the most remarkable actors of the young American generation, repeats his performance as a conscientious man in a state of angst, a policeman who wants to do his job and is bogged down by departmental intrigues and red tape, not to mention the shadow of his father the general (rather discoloured on screen), and his romance with a suspected dissident.

Lee Marvin is out of his depth in what is supposed to be the part of a smooth but ruthless villain. Marvin, one of those muscular, virile, overactive baddies who practically burst out of the screen in earlier movies, goes through the motions here, but not much more. Polish newcomer Joanna Pakula, who has been the subject of one of Hollywood's most resourceful recent PR campaigns, looks hungry and determined enough to do everything she does; but this is not a real test of the abilities of an actress who was one of the greatest promises of the Polish theatre before she opted for the West. In a smaller, but well-sustained part, Brian Dehany lends his massive presence to the role of the New York Police detective who prowls the streets of Moscow looking for the man who killed his brother, and never imagining that he could have saved himself the trip.

Finally, a word about Paul Sylber's art work, crucial in this kind of film. It is careful, well prepared and well executed. But again, it looks like good art work, something to admire for its own sake; and this is not quite the point of art work for movies.

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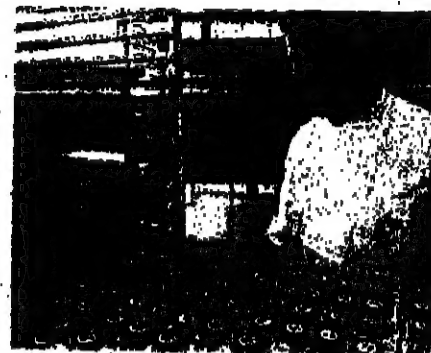
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Going Dutch

DANCE / Dora Sowden



Hans van Manen, resident choreographer of the Dutch National Ballet

"AT ONE TIME, dance was not considered a profession for men. Now it has become a normal profession. When people ask me, 'Aren't all the men homosexual?' I say, 'Not any more. Dance doesn't depend on freaks.'"

That was Hans van Manen, famous Dutch choreographer, speaking in Tel Aviv during a visit in preparation for the coming of the Dutch National Ballet in July, under the auspices of the Bat-Dor Dance Company.

If you think that anything after the Israel Festival may be an anti-climax, prepare yourself for a surprise. The visit may prove to be the dance highlight of the year.

It is a celebration of a kind: the entire programme will be devoted to works by Van Manen. Reason? It marks the 10th anniversary of his association with "Het National Ballet" and his receiving two awards. One is from the Arts Council of Holland, the first ever awarded for dance, the other from the critics, for "making Dutch art dance known in the world."

Van Manen's works are being performed in 30 countries. For the Dutch National Ballet he has created 22 to date, for the Netherlands Dance Theatre 39. He also works for five other companies in Holland.

"Erotic? Of course my works are erotic. They depend on emotion. I am a constructionist, but only to make things visible. Where you look is a form of emotion. Choreography deals with people and so it must be erotic in any context. This doesn't always mean sex, but it is never abstract. To be abstract you might as well use robots."

"Balanchine never made abstract dance, only human relationships. The moment you work with people, there is a story, a theme. Even speed has an emotional involvement."

He agrees that the change in dance began when the male role became stronger. He attributes this change partly to dancers like Nureyev, who "made the male dancer popular."

About his own career he recalls: "I was nearly 19 when I started to dance and I was never a beautiful dancer, just a good one. Sonia Gaskell thought me talentless, so I shrugged my shoulders and went elsewhere. I worked like an idiot, and as there was always a shortage of boys, I was taken on within six months. Wasn't I lucky?"

"It is fortunate when a country can start without a tradition - to build from the beginning. We absorbed everything. We learned a lot from the Americans. Now they are learning from us. That is how it should be."

TURNING TO his methods of working, Van Manen says, "I never prepare steps, but have the idea in full before I come into the studio. I make the steps with the dancers."

His response to a question from the press about the Dutch "school" of dance: "Our character is that we can do everything, and Dutch companies with Dutch choreographers make Dutch style. It is good to have many companies, not one dictatorship. We have a lot of little companies."

Dick Hendriks, public relations manager of the Dutch National Ballet, explains how it came about that the company has devoted a whole programme to one choreographer. Until 1981 either big full-length ballets were presented or programmes featuring a variety of choreographers.

Then young people began to show special interest in Van Manen works. It was decided to experiment with an all-Van Manen programme.

"That was taking a risk," says Hendriks, "but we are not a commercial company, and it turned out a huge success." So much so that impresarios came from abroad.

As a consequence, this programme will go to the London Coliseum (an enormous theatre) in June, then next year to Paris to the Chatelet, where Diaghilev presented his company.

The Dutch National Ballet is a classical company, but it includes many contemporary works in its repertoire. The women are mostly in toe shoes, but also wear high-heeled footwear or dance barefoot, if necessary.

The programme in Israel, as in Holland, will include *In and Out* (music: Laurie Anderson and Nina Hagen). For this, according to Barry Swersky, general manager of Bat-Dor, the set is being built in Israel because it is too heavy to bring from Amsterdam.

Other works will be a series of *Piano Variations* to the music of Prokofiev, Satie, and Debussy, *Adagio Hammerklavier* (music: Beethoven, of course) and *Five Tangos* (music: Astor Piazzolla). *Portrait* (music: Satie) will not be included, as it will be danced by Pauline Daniels in her solo performances at the Israel Festival.

A RECENT visitor here was Brian Bertscher, formerly of the Sadler's Wells Royal Ballet, for which his Blue Boy in *Les Patineurs* was a key performance. Though he has not given up dancing, he is now a professor of classical dance in Essen, where the late Kurt Jooss was a teacher and where Pina Bausch (who still directs her company at Wuppertal) is now head of the dance department.

Bertscher expressed his willingness to come and teach or dance here from time to time during the long summer vacations.

JOSEFA AND IMMANUEL Briant, together with two other dancers, will be the next guests at the Inbal Dance Theatre (in Tel Aviv's Neve Zedek area). Choreography by the Briants will be staged on May 12 at 9 p.m. This event is one of the series of guest appearances arranged by the Inbal Dance Theatre as part of its 35th anniversary celebrations.

The Briants teach and dance at the Menashe Regional School, but both were formerly members of the Bat-Sheva Company.

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Admission fee: IS400 for members of Friends Association; IS300. Courtesy of Bank Leumi.
EVENTS
1. A meeting in commemoration of the Jewish Community in Hungary. (In cooperation with the Public Committee on the Heritage of Hungarian Jewry) Participants: Dr. Asher Cohen, Karol Gurdosh, Itamar Yacov-Kest, Shulamit Adar. Moderator: Prof. Menahem Zevi Kadari. Thursday, May 10 at 8.30 pm.
Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2).
Kikar Hamedina, Ramat Aviv. Tel. (03) 426181. Buses 13, 24, 25, 27, 45, 49, 74, 79, 274.



Drawing by David Wachstein (Ahad Ha'am 90 Gallery, Tel Aviv).

Cultural concepts

"PILLARS and Parchments," a sensitively designed group of sculptures and wall reliefs by Dina Recanat naturally lead one's thoughts in the direction of historical annotation. The strong vertical shafts, charred planks and pleasantly undulating ridges are visual punctuation marks describing in strong symbolic language, archaic edifices, trees of life, windblown dunes and curling flames or, in a more prosaic sense, the accumulation of time, peoplehood, continuity and destiny.

However, these associative illustrations are imaginative projections that parallel one's experience and exposure to culture. Essentially, Recanat's objects are dimensional exercises in the study of texture, tactility and chromatic independence. Using multi-layers of assorted wood veneers (sprayed, painted or natural), Recanat "sculpts" by assembling, not modelling, by adding thin sheets to thin sheet with one eye always directed at adjusting the subtleties formed between and against layers, edges, lines and shadows. The wood veneer never allows the sculptures to become fabricated, minimal, volumes. Even when coloured, Recanat's solid cores maintain links between non-objective structure and live substance.

In order to reduce the mythological aspect of her narrative (content) Recanat works with a monochromatic palette. Fire red, black or white are the mainstays of her free standing pillars, while a slate grey and indigo blue are popular in her reliefs. Although Recanat's "Pillars and Parchments" are different in a technical manner from previous series, they lean towards her ideas surrounding the thread of cultural continuity. Crooked temple gates, protective walls, wrapped books and illuminated landscapes are theologically and socially bound to her current work by a need for symbolic worship, sets of intermingling entities seeking to hold into an underlying concept of culture. (Julie M. Gallery, 7 Glikson, Tel Aviv.)

SIGNALLING a return to Zion, the Judean Hills have been stamped into pictorial archives by local artists during the past several decades. It is difficult, working in a style charged with the essence of others, to produce an original image. Shula Levinthal moves her charcoal and graphite across large horizontal sheets of paper in the same way as Ticho, Krakauer and Eliahu Gat, and with similar results. Levinthal, a member of Aklim (having studied with the movement's founders, Gat and Shavit) emulates, almost copies, her mentors. The deep valleys and stratified hillsides are dotted with the ubiquitous cypress, whips of crisscrossing winds and the traditional Arab dwellings nestled into the terraced crags. Out from a strong centre, Levinthal's soft drawing of line and tone fades at the edges as land mass dissolves into charcoal dust and rolling horizons blend into colourless skies. (Mabat Gallery, 31 Gordon, Tel Aviv.)

AT FIRST GLANCE, a Chaim Kiewe canvas seems to be a jumble of discordant black, white, grey and coloured jagged shapes. A second look and further scrutiny reveals these apparently uncontrolled surfaces beginning to realign themselves into a logical order as confusion melts into a planned compositional synchopation. Jagged edges and virulent hues actually harmonize into a sort of "goose-step" tempo. Kiewe was an artist steeped in the European tradition. From Cezanne and Cubism to Pollock and Hofmann, his opaque space is treated with a frontality that places object (positive field), atmosphere (negative air) and shadow (light) all within the same visual perspective treated as pigmented surface and nothing else. Total abstraction is held in check by Kiewe's persistent hinting at a natural subject plus his physical quality of brushing and technical finish. Both maintain a non-craftsmanship look, a sign of anti-mechanical, anti-technical art.



The Voice of the Turtle group specializes in traditional Sephardi music played on medieval instruments.

AFTER THE GENERAL preview of the Israel Festival in Jerusalem which appeared on March 16, this column will now concentrate mostly on specific groups or performances, to bring particularly interesting and stimulating presentations to the attention of our readers.

Yasukazu Satoh, the Japanese percussionist/composer, will present his *Tiger in the Bamboo Bush* in a single performance at the YMCA Auditorium on May 23.

Satoh was born in 1951 in the prefecture of Miyagi and graduated from the percussion class of the music department of Tokyo's National University of Art in 1974. He went to Bali for six months to study gamelan music with one of the outstanding representatives of this art.

As early as 1971, he composed and played for several dance companies and participated in concert tours of singers.

Since 1980 he has mostly appeared in solo concerts and recorded for Polydor, Victor and Canyon, sending his art far beyond the borders of his native country, to France and Spain in particular.

In May he will present *Tiger in the Bamboo Bush* in France and at Spain's Granada Festival before coming to the Israel Festival. From here, he will go to Canada and to Los Angeles for the Olympic Arts Festival.

In Satoh's catalogue of percussion instruments, I counted 84 pictures, each with up to eight different sizes of the instrument in question, so that he seems to work with hundreds of sound-and-noise-making contraptions. These include recorder-like flutes, bells, bird-call-producing instruments, whistles, blocks, shakers, gongs, drums, chimes, cymbals, and all sorts of unidentifiable instruments. The percussionist collected them in Japan, Bali, China, India, Thailand, Mexico, and he had his bird calls reproduced in France and Japan, Brazil and Germany.

He lists Indian and Japanese hand bells; Taiwan and Indian wind bells; Afghanistan bells, sleigh bells, cowbells, bell trees and so on. Other drums are called kundang, kendang kechir, bonbo, pandeiro, surdo, guinea, reco-reco and ego-go. One is listed as boobam, which looks like an inversion of bamboo.

Looking for more information, I turned to the *New Grove*: "A series of small, tymbale drums recently introduced and originating in the U.S. The drumhead (membrane or a plastic material) is secured to the top of an open stem of bamboo (hence boobam) or a deep wooden shell which acts as a tuned resonator. The pitch is governed by the frequency of the air column in the stem." (The Grove Dictionary of Music and Musicians, 1979, Vol. 1, p. 114.)

Bamboo tiger

MUSIC AND MUSICIANS
Yohanan Boehm

the resonator and by the tension on the 'head.' The compass of these small drums now extends to two chromatic octaves, in which case their music is written as for the piano keyboard. Boobams are played with the fingers or small-headed drumsticks of varying texture to suit the occasion. They are prescribed in many pieces for popular music and percussion ensembles.

After this wealth of detail, I did not look any further, preferring to wait until May and Satoh's solo appearance.

AT THE OTHER END of the original programming scale is probably the concert of eight grand pianos, to take place on May 21 at Binyoni Ha'um.

Yamaha of Japan is bringing eight instruments expressly for this concert, we were told, at the request of the festival management and the company's local agents. The pianists will be local, including veteran performers Prina Saltzman, Arlof Vardi, Bracha Eden and Alexander Tamir. They will be reinforced by Irit Rub-Steiner, Ariel Cohen, Natasha Tadson, Zakaria Plavin, Michal Tal, Ruth Zori, Gilad Mishori, Asher Fish, Andrea Katz, Valeria Beruskin, Anat Sharon, Riki Sperber, and Ron Weidberg.

Weidberg has also contributed the only original composition for this mammoth programme: *Overture Chromatic Fugue & Circus Polka* (1984) for eight pianos and 32 hands. Other items are: Stravinsky; Waltz (one piano, three hands); Brahms; Valse (one piano, four hands); Lemoine: *Marche funebre d'une Marionette* (One piano, six hands); and Lavignac: *Galop-Marche* (one piano, eight hands).

Things return to "normal" with Lutoslawski's *Paganini-Variations for Two Pianos* (four hands). Schubert's *Marche militaire* (2 pianos, 8 hands) will end the first half of the programme.

A mixed bag of arrangements will provide the music of the second half: Mendelssohn's *Overture to A Midsummer Night's Dream* will be performed by two pianos and eight hands, while Weber's *Invitation to the Dance* will be executed by three pianos and 12 hands. This will be further increased to four pianos and 16 hands for a Spanish Dance by Moszkowski.

Milhaud's "Paris" will be performed by only four pianos and eight hands, but here's something that should be really special: Charles Ives' *Allegro from Three Quarter-Tone Pieces*, which will be performed by two pianos and four hands, but with the pianos tuned a quarter tone apart!

The full company will be employed again for the grand finale, Rossini-Czerny: *Overture to Semiramide* - eight pianos and all 32 hands! The idea of a multi-piano concert may be new to Israel, but I remember that a Jewish Publishing Company (was it Mosse or Ullstein?) did a stunt programme in the 1920s with 30 pianists on either 15 or 30 grand pianos. All I can remember is the stage of the concert hall crowded with instruments and pianists!

The concert will, of course, be televised.

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Fratricide

BRIDGE / Hanan Sher

PARTNERS are made to love and to cherish. They should be soothed and stroked, even when they've made the worst of plays. How else are you going to get them to become their brilliant selves when the next deal comes around?

But sometimes partners will do you in, even when they don't want to. Or can't do anything about it. Take today's deal.



North
♠ Q42
♥ A632
♦ KJ94
♣ Q4

West
♠ 3
♥ K1093
♦ Q765
♣ J976

East
♠ K109765
♥ Q87
♦ 83
♣ K2

South
♠ A18
♥ 10
♦ A10
♣ A10852

The bidding:
South West North East
1♠ Pass 1♠
Pass Pass Double Pass
INT Pass 2NT Pass
3NT All Pass

The occasion was the recent Paul Lucas memorial tournament for teams-of-four. And South, as declarer in a contract of three no-trump, found a solution to his problem that would please the late Lucas, composer of many testing single and double-dummy problems

in his years as an outstanding bridge analyst.

No one was vulnerable, which may provide the reason for East's fragile overall at the one-level. West, an opening lead, made a wise decision in leading his suit rather than that of partner; with a spade lead, South may have enough time to develop tricks in clubs.

So West led a heart, to partner's queen. A heart was returned and West, naturally, covered the jack with the king as declarer ducked in dummy. Now came a third heart, won with the ace in dummy.

At Trick Five, declarer was finally on lead. He played a spade towards his hand, successfully finessing the jack. Then came the ace of

diamonds, and the ten of diamonds, which was finessed when West did not cover. A third diamond to the nine - on which East discarded a spade - put declarer in dummy, in this position:

North
♠ Q2
♥ 6
♦ K
♣ Q4

West
♠ 3
♥ K1093
♦ Q765
♣ J976

East
♠ K109765
♥ Q87
♦ 83
♣ K2

South
♠ A18
♥ 10
♦ A10
♣ A10852

The king of diamonds came next, and East discarded another spade; he certainly could not bare the club king, could he? The next play from dummy was the heart six, and West was nearly finished. He could discard a club or a spade on his partner's winning trick, but the end was certainly in sight.

In fact, East discarded a spade as West took his side's third trick. But West, on lead, was in a hopeless position. He led a small club, and declarer played small from dummy. When East played the king, South could win with the ace and get his ninth trick - four diamonds, one heart, two spades and two clubs - with the queen of clubs.

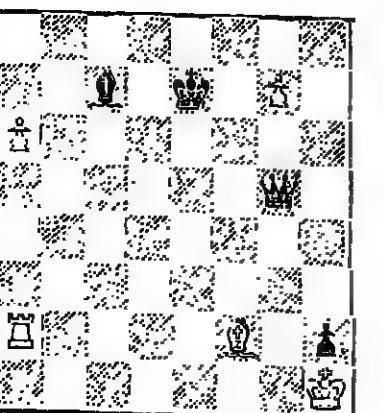
Nor would it make any difference if West had two spades - East would be subjected to the same "fratricidal" squeeze. South would win the ace in whatever black suit West returned and end-play East in the same suit.

So although West delivered the coup de grace to his partner, he was not to blame - at least not this time.

CHESS

Eliahu Shahaf

Problem No. 3171
A. KAKOVIN, USSR
1954



White to play and draw (5-4)

SOLUTIONS. Problem No. 3169 (Avti). 1. Rg1 N3! 2. Rg3 Kh4 3. R3! Rd1 4. Bg1 Bd5 5. e4 Be4 6. Kh2! Rg1! 7. Rh3 Kg4 8. B3 Bf3 9. Rg3 Rg3, stalemate.

KASPAROV, LEVITINA ARE THE CONTENDERS

GARY KASPAROV, who celebrated his 21st birthday on April 13, is the contender for the world title, following his smashing 8½-4½ victory over his countryman, Vassily Smyslov. Out of the 13 games Kasparov won four and drew the rest. The world championship match between Anatoly Karpov and Gary Kasparov will commence on September 10, 1984.

IRINA LEVITINA became the contender for the women's world title following her 7-5 victory over Lydia

Semenova. She will meet titleholder Maya Chiburdanidze in the women's world championship match. Levitina, after a promising 3½-1½ start, suffered two setbacks but more than made up for it by accumulating 3 points in the final four games.

KASPAROV SMYSLOV

5th game of the match

1.d4 d5 2.Nf3 Nf6 3.e4 e6 4.Nc3 e5 5.Bg5 de4 6.e4 b5 7.e5 h6 8.Bh4 g5 9.Ng5 h5 10.Bg5 Be7 11.e6 Bf6 12.Bf6 Qf6 13.Na3 Na6 14.Bg2 Bb7 15.Ne4 Qe7 16.0-0 0-0 17.a4 Kh8 18.Qd2 b4 19.Rc1 e5! 20.Rc4 f5 21.Ng5 e5! 22.Rb7 Qb7 23.Qc3 e4 24.Qc5 Ka8 25.Ne6 Qb7 26.Rd4 Rb8 27.Qe2 Rd6! 28.Qf3 Qb7 29.Qb7 Kb7 30.Nc5 Nc5 31.Rc5 d3 32.Rd1 Rg2 33.Rb5 Kb6 34.Rb4 d2 35.Kf1 Rde3 36.Kg2 Rd6. Draw.

SMYSLOV KASPAROV

12th game of the match

1.d4 d5 2.Nf3 e5 3.e4 e6 4.cxd5 ed5 5.g3 Nf6 6.Bg2 Be7 7.0-0 0-0 8.Nc3 Ne9 9.Bg5 ed4 10.Nd4 h6 11.Be3 Be8 12.a3 Be6 13.Ne6 f6 14.Qa4 Kh8 15.Ra1 Rg8 16.Kh1 a6 17.f4 Na5 18.f5! b5 19.Qh4 Ng8 20.Qh3 Ne4 21.Be1 Bg5 22.f6 Be1 23.Rc1 Ne3 24.Nd5! Nf1 25.Rf1 R8 26.Nf4 Ne7 27.Qg4 g5! 28.Qh3 R6 29.Nd3 Rf1 30.Bf1 Kg7 31.Qg4 Qd5 32.e4 Qd4 33.h4 R8 34.Be2 Qe3 35.Kg2 Ng6 36.h5 Ne7 37.B4 Kh7 38.Kh2 Rd8 39.e5 Rd3 40.Bd3 Qd3. White resigns.

ISRAEL CHAMPIONSHIP

ALON GRINFELD scored seven straight wins in the second stage of the Israel Championship and headed the field with 10 points out of 11 games. He was followed by E. Shvidler, 7½; Y. Kraidman, 7(1); Y. Gruenfeld, 7; Y. Veinger, 6½(1); etc.

In the women's championship, L. Kristol was in the lead with 4½ points after the 5th round, followed by O. Podrajanskaya 4 and M. Heichal 3 points.

Y. MUREY P. STERNBERG

1.e4 e5 2.Nf3 d6 3.d4 ed4 4.Nd4 Nf6 5.Nc3 Nc6 6.Bg5 e6 7.Qd2 a6 8.0-0 Bf7 9.f4 Be7 10.Nd3 b5 11.e5 b4 12.e6 b3 13.Qc3 g6 14.Bh4 d5 15.Kh1 Rg8 16.Bd3 h7 17.a3 Na5 18.f5! Rg8 19.Qd2 e5 20.Nc5! f6 21.Be7 Ke7 22.Ba6 Ra8 23.Qb1 Kc8 24.Rd5 Nc6 25.Qc1 Qf6 26.Bf5. Black resigns.

EMANUEL LASKER'S classic textbook *Manual of Chess* is the newest addition to the chess literature available in Hebrew (Zmora, Bitan, 350 pp. translated by I. Shahaf). Lasker wrote in the preface to the original German edition that what connects the parts of his manual (the elements of chess, the theory of the openings, combination and position play, examples and models, final reflections) is its force of mentality inherent in the game, a structure of noble design.

Former world champion Tigran Petrosian said of the book: "For me it was and still is the best textbook ever written."

Chess Openings for You by Bernard Cafferty (Achiassaf, 108 pp., translated by A. Yoshaf) is a modern guide to the theory of openings, the aim of which is to instruct the beginner and experienced player alike to build a repertoire of openings. Cafferty, editor of the popular *British Chess Magazine*, deals with the tactics and strategic side of the main openings, helping the reader to find his way through the maze of modern openings theory.

URGED ON by the cheering children of Arab Jaffa, an ace American TV correspondent earlier this week braved burning fires and a bomb explosion to report on escalating events in the volatile Middle East, events that were clearly leading to a third - and nuclear - world war.

Or so it seemed if you listened closely to the commentary of the intense, worried newsmen, played by actor Scott Glenn (*The Right Stuff*, *My Personal Best*, *Urban Cowboy*). The scene - with the area around the Yoniss fish restaurant doubling for the outskirts of Moscat, Oman - was part of *Thirteen Days: Into the Looking Glass*. This original drama, based on MIT Professor Lincoln Bloomfield's scenario for what could trigger the next world war, is being produced by Home Box Office (HBO) for broadcast just before next November's U.S. presidential elections. If successful, *13 Days* could trigger off the same type of controversy caused by *The Day After*, *Silkwood*, *China Syndrome*.

"I think the public has to ask the politicians a lot of questions about our nuclear policy - that's why I agreed to play this part," said Glenn, who usually works only in feature films. The intense, intelligent, well-informed actor first became acutely "aware" of the perils of what the Reagan administration calls a "limited or contained nuclear war" some two years ago after reading *Fate of the Earth*, a book by Jonathan Schell. His subsequent research led him to question U.S. policy on the subject - "which has come to be that a nuclear war is both winnable and survivable." He also became a member of the Groundwater Alliance, a group based in Ketchikan, Idaho, the town where he lived, and which has made Blaine County, Idaho "nuclear free" (it is now forbidden to mine uranium in the county or to transfer radio-active waste across county lines).

"The script doesn't take sides," explained Glenn. "But it should result in a major public forum. The scenario makes clear that nuclear war is a party that all will have to come to, whether they've been invited or not. It also makes clear the fragility of the government's hypothesis. How do we know that a nuclear war is preventable or winnable? And if it is winnable, how do we know what life will be like for those who survive?"

PROFESSOR BLOOMFIELD'S scenario, according to Phil Blumberg, HBO's New York-based director of original programming, also

INTERNATIONAL festivals are the cause of the uncommon cold. Imagine what happens if you walk from the seductive heat of Lindsay Kemp's *A Midsummer Night's Dream* into the chill interior of Falco Movimento's *Tango Glaciale*. If you catch your death, maybe the Fairies will be there to greet you on the other side. But, of course, they haven't got more of a handle on things than us Athenians. In short, bring a sweater.

I became aware of the health hazard while watching video versions of the two productions this week, in a preview of the Israel Festival which begins in Jerusalem on May 19. Like most of the theatre productions in the festival, they make their impact through movement and visual image, the use of language is minimal.

The Lindsay Kemp Company's *Midsummer Night's Dream* is loosely based on Shakespeare and it's worth re-reading the original beforehand, if only to see how differently the same dream can be told. Three



Ofra Haza, the subject of the ITV film entered at this year's Montreux Festival.

Nuclear perils

BETWEEN ACTS / Joan Borsten

raises a lot of questions about American bureaucracy. Bloomfield has served several administrations, and was at the State Department during the Iranian hostage crisis. "The script looks at what happens when the government is over-loaded with decision-makers and can't react quickly," says Blumberg. "It shows what happens when the bureaucrats have to deal with 10 major crises at once, and how a vital piece of information can be overlooked."

HBO, a coast-to-coast cable network which shows feature movies, began producing its own programming several years ago. Money was put into mini-series such as *Far Pavillions*, which will premiere on HBO before being broadcast on commercial U.S. television. Producing original dramas to "fit the time slivers between *Star Wars* and *Body*

Heat represents a new direction - and a challenge. HBO can only hold audience attention by airing made-for-TV movies which are different from what would be seen on the main networks.

13 Days, HBO's first effort, makes no concessions to traditional dramatic plot - there are no love stories, no secondary plots. Also, filmed in video, the movie is patterned to "look" like real news clips.

The \$1m. movie is being produced for HBO by David Lorton and Fred Barzyk, both of whom double as the directors. Barzyk's first friendship with new immigrant Neil Weisbrod, now a director at Israel TV, is the reason this country served as the movie's only foreign location - Israel stands in for Oman, Kuwait and Saudi Arabia. Through Weisbrod, Lorton and Barzyk's L&B Company hired an entirely Israeli crew, includ-

ing a cameraman and a soundman who had spent most of last year in Lebanon.

Glenn, who felt that working with the war-wise Israeli crew "one of the best parts of this experience," is himself a former reporter, as well as a former marine, and a converted Jew (his Hebrew name is Ephraim ben Abraham). As an actor, he has roots in counterculture street theatres of the '60s, actors' theatre, and commercial theatre. His first feature film, *Baby Maker*, directed by Jim Bridges, who 10 years later hired him for *Urban Cowboy*, led to *Apocalypse Now*. To get out of the Hollywood rat race, he moved to Idaho more than seven years ago with the idea of doing "Shakespeare in the Park and Boise in the Summer."

Instead, he began commuting from Ketchikan to top roles in top films. He will next be seen in director Mark Rydell's (*On Golden Pond*) *The River*, which stars also Cissy Spacek and Mel Gibson.

FOR THE THIRD successive year, Israel TV will next week participate in the prestigious Montreux Festival. The Swiss competition is open to all state broadcasting authorities which produce entertainment programmes. ITV's entry is "Ofra Haza: Dusk to Dawn," produced and directed by Raul Yehiel. Yehiel also directed both of ITV's previous entries - "Ilanit" and "Avi Toledano."

Last week ITV took the Haza special, screened in Israel at the end of the Passover holiday, to MIP-TV, an international television market held each year in Cannes, just before the prestigious film festival. Because of Haza's popularity in Europe, the result of her taking second in last year's Eurovision Contest, ITV hoped to interest buyers from countries which rarely take Hebrew-language programming. ITV, which until three years ago only participated in MIP-TV as a buyer, also took along "Moshe Ezra Safran and Sons," Nissim Dayan's mini-series about a Syrian Jewish family, and several classical music specials.

MORIS FARHI, author of the political thriller *Last of Days*, was in Israel this week scouting locations for the movie version of his book. American-born, British based actor/director Sam Wanamaker has optioned rights to the film, and commissioned Farhi to write the script.

Farhi was born in Ankara but left Turkey in 1954 for London, where he now writes television scripts. The

novel, published last year in England and the U.S., tells the story of a Mossad agent who together with an agent of the Jordanian secret service stymies a plot by an Islamic fanatic to organize a jihad against Israel.

The book is set in 40 different countries but the film will concentrate on Mecca, Jerusalem and Ethiopia. As it is doubtful that any Muslim country will agree to host a film crew shooting such explosive subject matter, Wanamaker is investigating location possibilities in both Israel and the U.S.

Farhi has promised to complete the script by June, hopeful that production will get underway sometime in early 1985. Wanamaker, who played in such films as *Those Magnificent Men in Their Flying Machines*, *Spy Who Came in from the Cold* and *Voyage of the Damned*, previously directed half a dozen movies, among them *Sinbad and the Eye of the Tiger*. According to Farhi, the American Jew, who moved to England during the McCarthy era, has long been looking for a Middle East subject to direct and what appealed to him about *Last of Days* was the fact that, working together, the two men learned to appreciate and understand each other's faith and culture.

JOANNA PACULA, the Polish actress who plays the lead in *Gorky Park*, arrives next week to star in *Not Quite Jerusalem*. The feature film about volunteers on kibbutz, based on a play of the same name, will be directed by Louis Gilbert (*Educating Rita*). According to Israfilm, which will supply the services, the production will continue through the end of July. Most of the film will be shot in Eilat on a kibbutz.

LIZ MAGNES, one of western aliya's best contributions to the local jazz scene, performs at Beit Lessin on the eve of Independence Day from 10 to midnight. She will play Israeli tunes, some from her LP *All That There Is* and some from her solo concert at the Tel Aviv Museum last March, as well as new selections written by Shmuelik Kraus, Yoni Rechter, Moshe Wilenski, Naomi Shemer and Matti Caspi. Proceeds from the evening go to the IDF's Shirutim, which raises money for the Soldiers Welfare Fund.

At 11 p.m., Magnes will ask her audience to join in, and Gali Zahal will broadcast that portion of the programme live as part of the Shirutim's 10-hour marathon of sing-alongs from all over the country. □

Uncommon cold

CURTAIN CALL / Marsha Pomerantz

worlds tangle together: the Athenian aristocracy, the fairy forest, and the lowly craftsmen/players. Couples are ill-matched and rematched, metamorphosis is central. In Kemp's version, sexual distinctions are blurred: the flower-decked changeling has a woman's voice in a man's body, and Titania and some of the other women are obviously played by men. Humans totter on the brink of the animal kingdom, and when they go over the edge, in this production, their flight seems as a fortunate fall.

The experience, not the story, is what counts. As Carlos Miranda's music suggests, it's both pagan rite and parody, with extravagant costume and body paint, nudity and brocade, billows of smoke and fireworks.

was "either cast as a tarty drag show, or something that was very arty and elite." He went on: "It was never my intention to be shocking, but to be astonishing."

Elsewhere he elaborates: "What I want to do with the theatre is to restore the glamour of the Folies Bergeres, the danger of the circus, the eroticism of rock'n'roll, and the shiver of death."

WHICH brings us to *Tango Glaciale*, whose ritual - if that isn't stretching the term - is post-modern more than pagan. Much of the "action" takes place against the two-dimensional backdrop of a building and its interiors. Real people in real chairs with real blinking lights beside them recline in a fake living room and engage in cartoon conversation, which is drawn above their heads.

appeared in London in 1982. *Tango* takes us up an elevator, where the first stop is a museum - Greek civilization, discus-thrower and all - rendered to the rhythm of punk rock.

On another floor of the building one dancer tangoes with a floor-waxing machine - subtle insinuations among the scatter-rugs. In the last scene of the sequence, the elevator takes us up to the roof-top, where the three dancers have a shoot-out in trench coats, leaping across building as the backdrop changes its perspective.

The techniques are those of film and video, quick cuts, repetitions, the illusion that something is happening in a static world. Action or the pulse of nerves?

Another series of scenes in *Tango* includes a domestic fight in an op-art kitchen, and when it shatters, slowly and geometrically, we are taken out to the garden to watch cars dipping in a David Hockney-style swimming pool. So bring a bathing suit, too. That'll really do you in. □

WHAT'S ON

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ART GUIDE

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Jerusalem
MUSEUMS

Israel Museum. Exhibitions: Window to Islam: Islamic culture, religion, science and Court life. Gallery of the Roman Period-renovation of gallery and new finds Nahum Tewel, Wall Statues and Models for Large Sculptures; Jonathan Borofsky, Environmental Sculpture and 3-Dimensional Painting.

Face and Body. New Acquisitions in Photography. Master Drawings from Uffizi Gallery (until 8.5). Henriot, 45 Years of Design. David Schneider, Posters and Advertisements. Tom Seidmann Freud: Illustrator of Children's Books. Scraps, Home Theatre Sets and Greeting Cards. Permanent Collection of Judaica. Art, Archaeology and Contemporary Israeli Art. 12 Pages from Cairo Geniza — Medieval Manuscripts.

Special Exhibits: Works by Winners of 1984 Museum Prizes. Masterpiece of Greek Pottery. New 7th cent. Mosaic Floor. Ticho House: Works by Anna Ticho. Collection of Hanukkiot. Open 10-4.30. Rockefeller Museum: Kadesh Barnea, Judean Kingdom fortress. News in Antiquities: Finds from Phoenician Tomb, 10th-7th cent. B.C.E. How to Study the Past (for children, Paley Centre, next to Rockefeller Museum). Closed Saturdays.

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th-

century-World War II, 6 Reh. Or Haim, Jewish Quarter Old City. Sun-Thur, 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Helchal Shalom. Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Tel. 247112

Galleries
Galerie Vélou Nouvelle. Khutot Hayotzer, Y.S. Hamiche. Original prints by international artists. Tel. 02-819864, 280031.

Yakov Greenwauld Gallery. Jewish ceremonial objects in silver for commemorative art. Sun-Thur, 10 a.m.-5 p.m., Fri, till 1 p.m. Hutzot Hayotzer, opposite Jaffa Gate.

Tel Aviv
MUSEUM

Tel Aviv Museum. Exhibitions: Dr. Erich Salomon. From a Photographer's Life. Cosmic Images in 20th Century Art. Classical Painting in 17th and 18th Centuries. Impressionism and Post-Impressionism. Twentieth Century Art. Israeli Art. Visiting Hours: Sat (5.5) 10-10. Independence Day (7.5), admission free, 10-10. Tue-Thur, 10-10. Fri, closed. Helena Rubinstein Pavilion. Exhibition: A Pear and an Apple. Still Life Exhibition. Visiting Hours: Sun, 9-1; Mon, closed. Tue, 9-1 only. Wed, Thur, 9-1; 3-9. Sat, 10-2. Fri, closed.

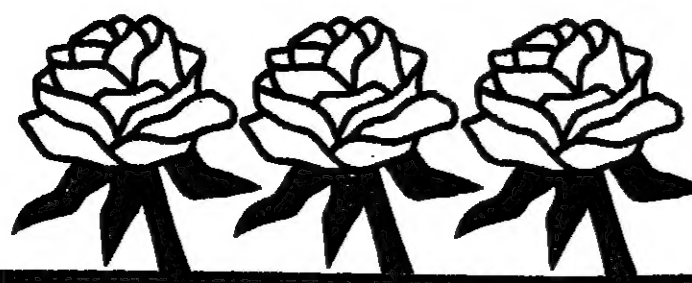
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A funny thing happened on the way to the Post

SHAIKE OPHIR talks to LEV BEARFIELD about the detours in his life



IF HIS FATHER had had his way, Yeshiyahu Goldstein at age 15 would have become a clerk at *The Palestine Post*. Indeed, the young lad dutifully filled out the job application, and in the interview he ably demonstrated his fluency in Hebrew, English, French, Arabic and Yiddish. Papa was satisfied that his son would embark on a respectable collar-and-tie career.

But things didn't quite work out that way. Instead of filing clippings for the next 40 years in the newspaper's archives, Yeshiyahu Goldstein became the subject of an ever-growing file about himself.

That's because even before *The Palestine Post* became *The Jerusalem Post*, Yeshiyahu Goldstein became Shaikha Ophir.

On his way to becoming an institution in the Israeli entertainment world, Shaikha has been an actor, comedian, mime, director, writer and filmmaker. He studied and toured with the foremost French pantomimists, and is himself the premier proponent of the silent art in Israel. He's been involved with 35 films, one of which (*Daughters, Daughters*) won him a Golden Globe award and represented Israel at the Cannes Festival, and another (*Constable Azul*) which was nominated for an Academy Award. And as a teacher of conversational Arabic, he was the unexpected hit of prime-time TV a few seasons back.

Shaikha's first love, however, is performing before a live audience, and after an absence from the stage for several years, that's just what he'll be doing this month. He's starring in a new revue called *Sinhat Kabzanim — Beggars' Joy* — written and directed by his long-time friend, Nissim Aloni.

WE CAUGHT Shaikha rehearsing the show at a cultural centre outside Herzliya. The first sketch was about a postal clerk who lives a vivid fantasy-life at the movies. After watching Shaikha's rubber face and equally elastic body take breath-taking turns at aping Clint Eastwood, John Travolta, Louis Armstrong and the hero of a romantic Arabic film, we cornered him on the lawn outside and cleverly asked if the sketch was autobiographical.

"Oh, sure," Shaikha cheerfully admitted. "When I was a kid I always dreamed about performing. But I never dreamed it could become a reality. It just wasn't the sort of dream you could talk about if you were a child in an ultra-Orthodox family in Mea She'arim."

"Yeah," he smiled, "I was born there in 1928, seventh-generation Jerusalemite, and on my mother's side part of the famous rabbinical Weissbach family. We spoke Yiddish at home. I went to *heder*, wore sidelocks, the whole thing."

"My world changed, however, after my grandmother died and my father decided to send his four kids to the Alliance school. That's where I learned my English and French. And although I'd still never seen a movie or a play, I was already performing every chance I got. I did parodies of the teachers for my classmates. I was doing things like playing ping-pong without a ball. And of course I didn't even know the word pantomime."

Shaikha then told about his father urging him to take the clerical job at *The Post*. But the dreamy teenager had other ideas.

"A friend of mine had just joined the Palmah, and of course I decided that was the thing for me. So I announced to my family that I was going off to a kibbutz."

With his blue-green eyes flashing, Shaikha suddenly cried in his father's

Yiddish accent: "A kibbutz! To get your hands dirty! If you go, we never want to see you again!"

Shaikha relaxed into Shaikha again. "But it turned out all right," he said. "I came home on a visit three months later, sun-tanned, muscular, all that, and my father nodded. When I took out a cigarette, he said, 'Nu, and smoking already, too.' But he embraced me, and it was good."

Shaikha continued working at the kibbutz and serving in the Palmah, the naval branch of Palmah. Mainly, this meant waiting on beaches all night to help ashore shiploads of "illegal" immigrants that usually failed to materialize.

THEN ONE PURIM, after he'd done a particularly funny *spiel*, a fellow Palyanik named Dahn Ben-Amotz said he could get him an audition for the acting school at Tel Aviv's Ohel Theatre.

"I didn't believe Dahn Ben-Amotz knew the director of the Ohel Theatre," said Shaikha. "I didn't know the theatre had an acting school. I didn't know what an audition was. And of course I didn't believe I'd be accepted. But I went."

"All the other kids at the audition were reciting Bialik. And all of them were told, 'Don't call us, we'll call you.' Came my turn. I got up on the stage and first thing, I apologized very solemnly for not having memorized any Bialik. That broke everybody up. Then I said that instead of reciting poetry, I'd show them how a kibbutznik takes a shower. Next I acted three people in a cinema queue. It was pantomime, although I still didn't know that's what it was called."

"Then they said I'd have to do something with my voice. So I told them to give me a situation and I'd act it. I did. Improvisation — and I'm sure I didn't know that word, either. The upshot was I got accepted. And I got a scholarship."

"Now the only problem," Shaikha continued, relishing the memory, "was that I had to get released from the Palmah. So I wrote a letter, telling them I'd rather be studying acting than lying on a beach all night for immigrants who weren't showing up. I said, of course, that if any did show up, I'd be happy to be there."

"They finally gave me a set of clothes and five Palestinian pounds, and off I went to Tel Aviv, where I didn't know a soul. I lived at the central bus station, sleeping in the luggage rack of a bus. In the morning the driver would come in and drive off, and I'd climb down and ring the bell for my stop at the theatre. They soon came to know me as the *meshuggener* who lives in the bus..."

Shaikha spent the next few years studying at the Ohel, getting his first few stage roles, and intermittently working at an underground ammunition factory. Then came the War of Independence.

"Well, this part of my story is well known. We were accompanying the convoys to Jerusalem, and at one point, Haim Hefer, Naomi Polani and I did a little singing and fooling around for the other soldiers. Yigal Allon, who was commander of the Palmah, heard us and said we must travel with him, entertaining all the troops. We hesitated for a minute, then said we needed an accordion. He hesitated for a minute, then dug 10 pounds out of his pocket and told us to go buy one."

"So that was the beginning of the IDF Entertainment Corps. All through the war, there was Allon's car, then his staff car behind him, then us. Once we hit a land mine and I got thrown about 10 metres. Woke up and thought I was blind, but it was

just the thick black smoke all around me."

AFTER THE WAR, Shaikha and his buddies went their separate ways. Haim Hefer chose the university and went on to become one of the country's most popular lyricists. Ben-Amotz set out on his career as artist, writer and Jaffa bohemian. Shaikha Ophir married Naomi Polani (he later divorced, and married his present wife, Lydia) and went to Paris.

"In 1950 I was fortunate enough to be accepted as a student at the mime school of Etienne Decroux. This was an incredible experience. During the interview, someone threw a plate at me. I caught it, fooled with it, and was accepted."

Shaikha stayed with the Decroux company for two years, and then did an extensive tour of Europe and North Africa with Marcel Marceau and his troupe. Finally he returned to Tel Aviv, and at the Cameri Theatre opened the country's first school of mime. "All of this experience," he says, "was my most artistic period."

In the fall of 1956, Shaikha was invited to be the opening act at an Israeli nightclub called the Sabra, in New York City.

"I was all excited," he says. "I had my visa and my air ticket and I was just finishing a stint of army reserve duty and was all set to go."

"There I was, entertaining at an air base. And in the middle of my act, in comes Ezer Weizman, who was the Air Force commander. He hopped up on the stage and plunked his cap on my head. Then he announced that he'd just come from a meeting with the Old Man [Ben-Gurion] and that we were going to war. To me he whispered, 'Don't worry. Shaikha, it'll be a short one.'"

"Two days later, instead of opening in a nightclub in New York, I'm sitting in a foxhole in Sharm el-Sheikh..."

HE EVENTUALLY did get to New York, where he did a stage show called *Forty-One in a Sack*. "Played 41 characters. Got written up in *The New Yorker*, a picture spread in *Life* magazine, appearances on network television, the whole thing."

The exposure led to what Shaikha calls his most memorable gig — an engagement with the whole world watching.

"I got a last-minute call to replace Sammy Davis — who took ill — at an opening ceremony at the United Nations. Dag Hammarskjöld introduced me as a 'young artist from Europe,' which I really resented. And meanwhile in the programme, there was my whole biography — Palmah, War of Independence, Sinai Campaign. And there's all these Arabs in the audience! I figured I was finished."

What kind of act did Shaikha Ophir do for such a polyglot assembly?

"Oh, the usual," he shrugged. "You know, the Western dubbed in Yiddish. My Neo-Realistic Italian movie, *Il Bambino Miserabile*. I don't know any Italian, of course. It's just, 'Eh, Roberto!' and on like that."

"And mime, of course. I remember the hall had this carpet that was ankle deep, and that's murder for a mime. I didn't know what I was going to do. So I said to myself, 'Float, Shaikha. Float!'"

Float he did, and when he landed after the UN performance, he found himself with a contract to tour the U.S. for 18 months with Marlene Dietrich, of whom he has many fond memories. Then, after nearly five years in the U.S., Shaikha decided it was time to return to Israel.

"You know," he said, "I'd gone to

the States intending to stay only a month. And every Israeli I ran across called me a *yored*. So after four-and-a-half years, I went home. And every Israeli in Tel Aviv said, 'Schmuck, why didn't you stay the full five years and get a U.S. passport?'"

AT THIS POINT Shaikha was called to join the cast and crew for lunch. Over *humous* and *salat turki* I asked writer-director Aloni how the *Beggars' Joy* project came about.

"Well, Shaikha and I had talked about doing such a show together for years, and finally our working lives coincided in such a way that we could do it," replied Aloni. "I've written material for Yossi Banai, Illy Gorkitzky and Hagai Lash Hahiver. But tailoring a show for Shaikha is a



special pleasure, because he's such a multi-talented performer.

"We planned a revue of happy comedy, not political satire or anything like that. Well, not too much politics," he allowed in response to my doubting eyebrows, fully aware that the show opens with the beggars gathered around a polling station on election day.

And after five months of writing and rehearsing together, star and director are still friends?

"Oh, absolutely," said Aloni, and Shaikha added: "I've written and directed my own shows in the past, but believe me, it's much better taking direction from someone like Nissim. It's easier, and it makes for a more well-rounded kind of show."

While the trio of singers were on the stage working on one of musical director Yossi Kribush's numbers, Shaikha chatted about his recent years of making movies, promoting mime festivals and bringing cultural programmes to development towns. Which brought to mind his popular TV series of Arabic lessons.

"Yes, that was quite an experience," he said, "and quite a surprise, too, that it was such a hit. I was especially pleased that so many people said it treated Arab culture with respect, and that it encouraged understanding of the Arabs."

"I guess my most gratifying moment was the night I was returning from a performance in Upper Galilee and we stopped for petrol. The attendant was an Arab, and when he saw me, he grabbed my hand and said, 'Ai, Shaikha Ophir! Is it really you? My kids learn Arabic from you!' Imagine that, his kids learned Arabic from me."

That took us up to the present. And what lies ahead?

"Well," Shaikha said, "first of all, we hope that *Sinhat Kabzanim* runs for years and years all over the country. Then, whatever comes along, I like doing a variety of things. And eventually I'd like to teach. We have a lot of talented young people here, and I think they should get as much training as possible in Israel. By the way, I've got two kids of my own who are inclined to performing."

And does he favour stage careers for them?

"Well," he smiled, "I think it can be more interesting than, say, being a clerk at *The Post*."

Independence Day Events Committee



Information Centre

Independence Day 1984 Main Ceremonies and Events

Eve of Independence Day

Sunday, May 6, 1984

- 12 noon — Jerusalem, Knesset Building. Reception for the 12 people chosen to light the torches, by Knesset Speaker Menachem Savidor, and presentation to them of the 5744 Independence Day Coin.
- 7.45 p.m. — Jerusalem, Mt. Herzl, Torch Lighting Ceremony to mark the conclusion of Memorial Day and of opening of Independence Day festivities, with the participation of Knesset Speaker, Menachem Savidor.
- 8.50 p.m. — Independence Day Address by President Chaim Herzog, to be broadcast by radio and television.
- 9.00 p.m. — "Shiturot" — Contributions broadcast over Army Radio. Proceeds for soldiers' educational needs.
- 9.30 p.m. — Independence Day Address by Prime Minister Yitzhak Shamir — to be broadcast by radio and television.
- 9.30 p.m. — Opening of Independence Evening Festivities Throughout the Country.
- 10.00 p.m. — Films on Defence Enterprises (details in newspaper notices).
- 10.00 p.m. — "Tonight is Meant for Enjoyment" — a night of song in various municipalities in the "Shiturot" framework — Army Radio.

Independence Day

Monday, May 7, 1984

- 8 a.m. — Festive Prayer Services — at the Jerusalem Great Synagogue and synagogues throughout the country.
- 8 a.m. — Beginning of Independence Day Countryside Excursions (details in special notices in evening papers).
- 8 a.m.-2 p.m. — Opening to visitors of Army bases, defence enterprises, Nehal outposts and I.D.F. Pione Sites for public visits (details in special notices in this newspaper).
- 10 a.m.-12 noon — Army parading enterprises (details in special notices in this newspaper).
- 10.30 a.m. — Jerusalem, President's Residence, Reception for top commanders of the War of Liberation.
- 11 a.m. — Jerusalem, President's Residence, reception for outstanding soldiers.
- 12 noon — Jerusalem, Jerusalem Theatre, World Bible Quiz for Youth, with participation of Prime Minister Yitzhak Shamir, Knesset Speaker, Menachem Savidor and Minister of Education and Culture, Zevulun Hammer.
- 3.30 p.m. — Ramat Gan Stadium, football contest between Israel Selected and Army Selected, with the participation of Chief of Staff, Rav-Avri Moshe, Levy.
- 5 p.m. — Jerusalem, President's Residence, Reception for Diplomats Corps.
- 8 p.m. — Jerusalem, Jerusalem Theatre, Israel Prize awards ceremony in the presence of President Chaim Herzog, and with participation of Prime Minister Yitzhak Shamir, Knesset Speaker, Menachem Savidor and Minister of Education and Culture, Zevulun Hammer.

THE FUTURE Nobel Prize novelist scanned the faces at the birthday celebration and said that he had long wondered why the guest of honour had chosen to be an eye doctor when all the branches of the medical profession had been open to him. The answer must be, said S.Y. Agnon, that Avraham Ticho wanted to endow blind eyes with sight, "so that every person could see the wonderful pictures" of his wife, Anna Ticho.

Many of those pictures, and much of the Old Jerusalem graciousness that inspired Agnon's speech, are accessible to the general public with the opening this week of Ticho House. Located less than a block from Zion Square in the heart of the modern city, Ticho House is a retreat into another world and another time, when it served as the intellectual salon of Jerusalem's yekke and near-yekke elite.

The building is also an introduction to a remarkable couple, first cousins who had no children but bequeathed to posterity a rich heritage — he as an ophthalmologist was a pioneer in the fight against trachoma, she as an artist who did some of her most remarkable work in her 80s.

THE handsome building in an alley leading off Rav Kook Street was built more than a century ago by an Arab dignitary; it was one of several mansion-like "summer homes" in the area. It was acquired from him by one of the most fabulous characters in modern Jerusalem's history, William Shapira, a Jewish-born Christian antiquarian, whose shop in the Old City was frequented by desert sheikhs and whose travels took him to Saudi Arabia and Yemen. He committed suicide in Holland after a "Moabite scroll" he offered the British Museum for one million sterling in 1894 was deemed a forgery.

In a book written by Shapira's daughter, Miriam Harry, she de-

much of the war years with his wife in Damascus. Following the British victory, they returned to Jerusalem, where he resumed his attack on trachoma, which had affected 70 per cent of rural Arabs in the country and 40 per cent of urban Arabs and 34 per cent of urban Jews, with children the principal sufferers. Ticho organized the systematic treatment of the disease in Jewish and Arab schools with the assistance of public health nurses from Hadassah.

IN 1924 the couple acquired the two-storey "palace" and converted the downstairs floor into a clinic. Anna donned a white frock and assisted as chief operating room nurse. In her free time, she began sketching some of the faces, Arab and Jewish, that filled the waiting room.

In the course of 40 years, Dr. Ticho treated 140,000 Arab and Jewish patients and performed more than 40,000 operations. "His clinic was perhaps the most real meeting-place in Palestine of East and West, Jew and Arab, secular and Orthodox, rich and poor, and often prince and beggar," wrote Prof. Isaac Michaelson in 1970, 10 years after Dr. Ticho's death.

Patients came from as far away as India and Iran as well as the Arab Middle East. One of them was the Emir Abdullah, grandfather of Jordan's King Hussein, whose letter of thanks for the spectacles provided him by Dr. Ticho is among the items displayed on the desk preserved in the doctor's study.

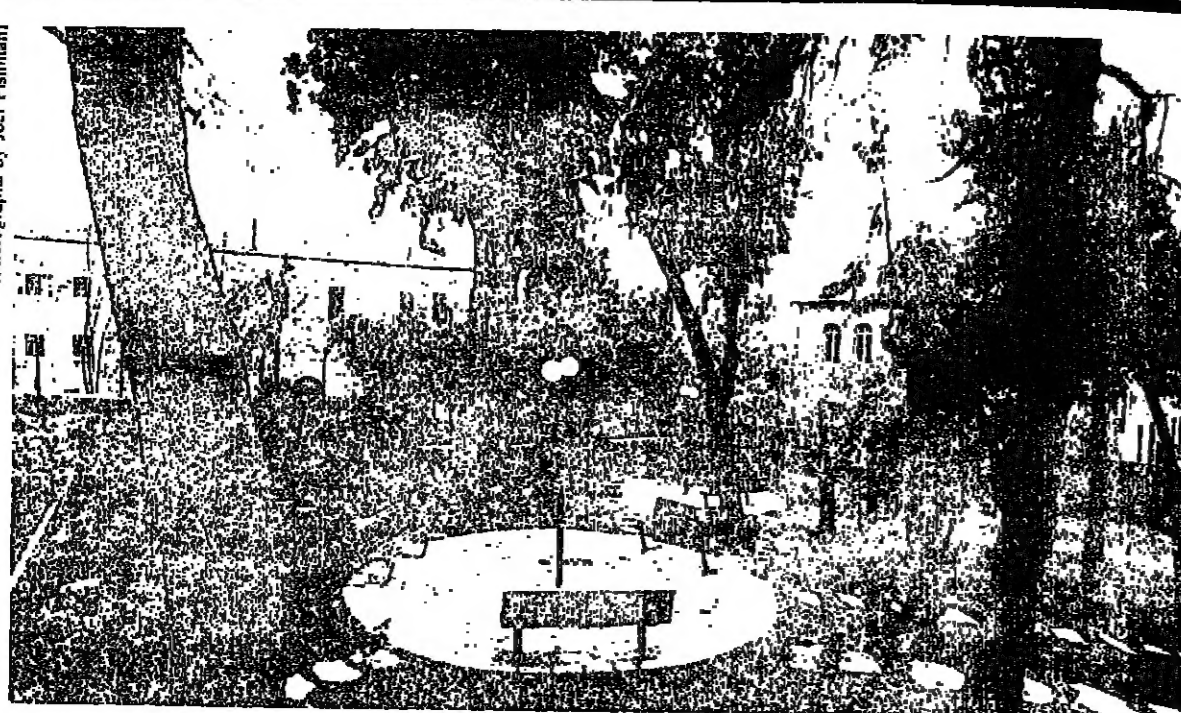
It was not only Ticho's superb surgical skill but his personality that endeared him to his patients. Wrote the late Professor Michaelson, himself a distinguished ophthalmologist: "Quiet and sympathetic, he could express aphoristically in their own tongues a practical and instinctive but profound wisdom."

David Rivlin, now ambassador to Sweden, recalls sitting in the waiting-room of the Ticho clinic as a child growing up in Jerusalem, and the Arab patients rising respectfully when the doctor entered. "He would always come out to make the rounds of the waiting-room and he would have a personal word for everybody. He was a folkloric figure."

DURING the Arab riots of 1929, Ticho was knifed in the back on a Jerusalem street, and gravely wounded. He was to say later that his life was saved by the fact that the dagger was not removed until he reached hospital, thereby stemming the flow of blood. Those who prayed for his survival ranged from ultra-Orthodox Jews to Moslems. The night after the stabbing, a nephew of the notorious mufti of Jerusalem, Haj Amin el-Husseini, came to the Tichos' house to tell Anna that his uncle had not been involved in the attack.

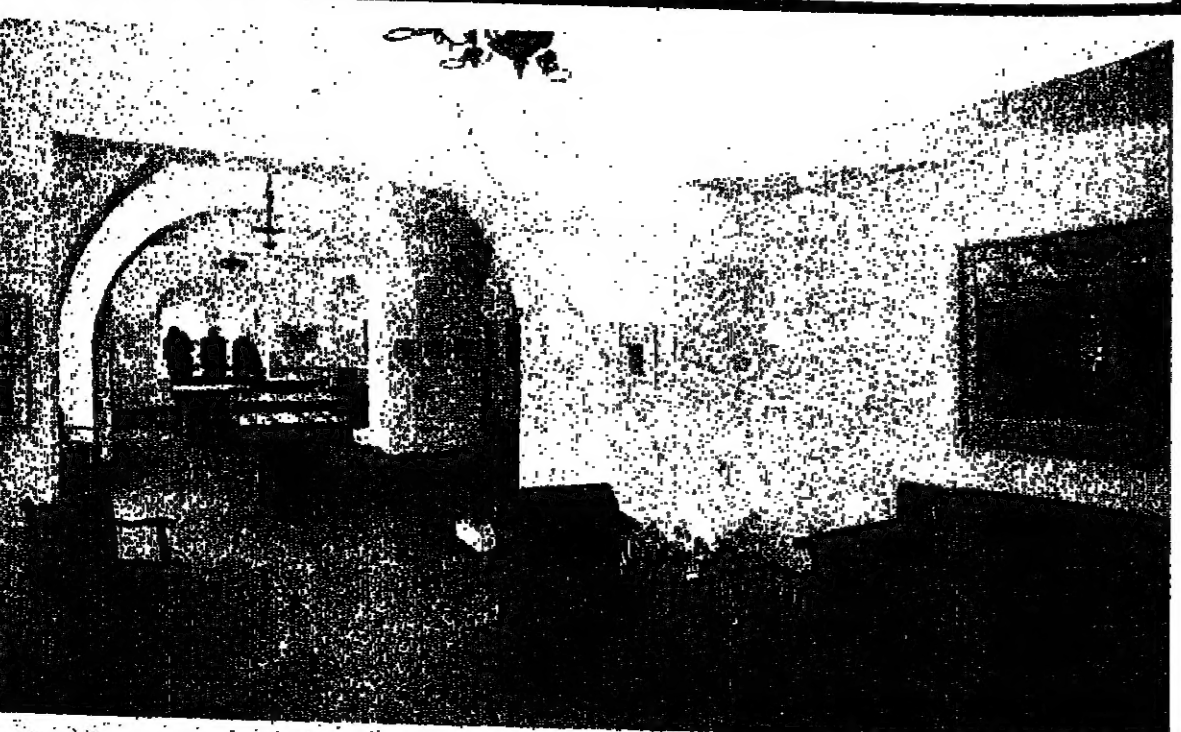
Even after the knifing, Arabs continued to be welcome guests at Ticho House, besides constituting a large proportion of the patients. After clinic hours, Ticho House echoed with the sounds of brilliant conversation from the likes of Martin Buber, Gershom Scholem and Agnon. Foreign visitors — doctors, artists, intellectuals — were an excuse for numerous dinner parties.

ANNA HAD STUDIED art in Vienna as a teenager, but when she came out to Jerusalem she could not for the first years attempt to deal as an artist with what she saw about her. "She said she had been too overwhelmed by the scenery," says Elisheva Cohen, former chief art curator of the Israel Museum and a



DOUBLE VISION

Avraham Ticho's skill as an eye surgeon was respected throughout the Middle East; Anna Ticho was one of the leading Israeli artists of all time. Their Jerusalem home has now been restored and opened as a cultural centre, with works by Anna Ticho and much of the original furniture on display. ABRAHAM RABINOVICH reports.



scribes the view from the Palace of the Aga Rashid, as the building was known, southward across a Persian garden "where the young maidens of Jerusalem awaited their lovers," to the Mamilla cemetery and open stony fields. Today the view does not even extend as far as the taxi "shleppers" at the bottom of Rav Kook Street; but a young garden is again taking shape around the restored house.

AVRAHAM TICHO, who was born in Czechoslovakia in 1883, trained in Vienna, where he met his cousin Anna, 11 years his junior. In 1912, he accepted an invitation from the Society for Zion in Frankfurt to go out to Palestine to establish an eye clinic. Anna joined him half a year later, in Jerusalem, where they married.

With the outbreak of World War I, Dr. Ticho became a medical officer in the Austrian army, which was allied with the Turks, and spent



close friend of Anna in her later years.

When the Tichos were in Damascus during the war years, Anna began sketching, and when they returned to Jerusalem the block was gone. Although she continued to work each day in the operating room with her husband — and would do so until he retired — she began going out regularly with sketchbook or easel to the Old City, where she would find a rooftop vantage point, or to the hills surrounding Jerusalem, which became her favourite subject.

"The family chauffeur would often drive her out but she would wander off alone. 'It was often dangerous,'



says Mrs. Cohen, "but she was never afraid. Once an Arab man shouted at her, 'Aren't you afraid?' and she replied, 'No, because I know the Arabs are gentlemen.'"

A consummate hostess who could put guests at ease and keep the conversation flowing, Anna withdrew completely into herself when she entered the simple studio where she worked, an addition to the main building since destroyed. When she needed more prolonged isolation, she would retire to the house the couple owned in Motza, on the outskirts of Jerusalem.

ANNA'S FIRST exhibition, in 1930, was held in Ticho House. It was to be followed by many more in Israel and abroad, and her works hang today in some of the world's finest museums. After the death of her husband in 1960, Anna's work entered a bold new phase. "Her drawings grew larger in size and were less inhibited," says Elisheva Cohen. "It reached the point where she couldn't find large enough paper in this country and had to import it."

After her husband died, Anna no longer went out into the countryside to sketch, but her memory and imagination were sufficient to produce dozens of vivid landscapes.

THE STRENGTH of her work increased as she got older. In her 70s, she began drawing for the first time in pastel colours. Some of the most striking works in Ticho House were done in her 80s. She drew almost to the end, when blindness began to set in. The news that she had won the Israel Prize came a few months before her death four years ago, at the age of 86.

The Jerusalem Post art editor Meir Ronnen wrote at the time: "A physically tiny but larger-than-life figure, the gallant little Ticho continually astonished the public and critics during the last few decades, with her work improving from exhibition to exhibition. She was one of the leading Israeli artists of all time."

Mrs. Ticho willed the house to the Israel Museum as a cultural centre. After her husband's death, the ground floor was used by Kol Yisrael for a broadcasting studio and offices. The building has now been restored by the East Jerusalem Development Corporation, under the guidance of architect David Kroyanker and interior designer Dorit Harel.

The former operating theatre and adjacent area on the ground floor are occupied by a cafeteria whose tables spill over into the garden. Curator Salman hopes to have Viennese cakes, such as those loved by the Tichos, served in the cafeteria to help evoke the old atmosphere.

More than 70 works by Anna Ticho are on display in the building, many in the upstairs living quarters, where much of the original furniture is retained, along with Anna Ticho's easel. The drawings will be periodically rotated among the hundreds left by the artist. Also maintained for public use is the couple's library, devoted mainly to literature and art.

Salman hopes to make Ticho House something of a cultural crossroads again by organizing chamber music concerts, pocket theatre performances, lectures and similar activities. But so deeply is the lovingly restored building suffused with the enlightened spirits of Avraham and Anna Ticho that just having a cup of coffee on the veranda overlooking the garden, and listening to the murmur of long-ago conversations echoing tolerance and inquiring minds rather than tribal narrowness and ultimate certainties, is a cultural experience in itself, one of the most instructive modern Jerusalem has to offer.

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Independence Day Concert

with the Israel Philharmonic Orchestra

Conducted by:

Leonard Bernstein

Monday, May 7, 1984, 9.30 p.m. at the Sultan's Pool.

Programme: works by Tchaikovsky.

Hamlet — Overture, Op. 67; Italian Capriccio, Op. 45; Marche Slav, Op. 13; 1812 Festive Overture, Op. 49 — with the accompaniment of fireworks at the foot of David's Tower.

This concert was produced with the kind help of Louise Melhado, New York.

Tickets at: Klaim, Ben-Naim, Ram Productions, Gerard Bahar box office, Jerusalem Theatre. For group reservations: Culture Dept., 2 Reh. Hayal Adam, Tel. 02-228211, and at Tourist Information Centres, 24 Reh. Hamelech George and Jella Gato Tel Aviv; Casati and other agencies. Haifa: Garbar agency



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The happy warrior



FINEST HOUR: WINSTON S. CHURCHILL, 1939-1941 by Martin Gilbert, London, Heinemann. 1308 pp. £15.95

Bernard Wasserstein

Here we have the longest biography in modern history, perhaps in all history, and in this latest volume we reach the supreme moment of Churchill's career, his leadership of Britain at the most critical moment in its recent past. Of course, it is an oft-told tale: we already have dozens of volumes of official histories, Churchill's own six volumes of war memoirs, and that deftly etched miniature masterpiece, Isaiah Berlin's *Mr. Churchill in 1940*. What more could there possibly be to say?

One of the problems with Churchill's own highly coloured, rich-toned, romantic and wonderfully readable autobiography is inevitably its angle of vision. The legend of Churchill as a virtual dictator of the British Empire between 1940 and 1945 almost certainly originates from the massive pulses of raw power which flow out of Churchill's generous-hearted, drama-laden, unusually honest, but in the final analysis excessively self-centred *The Second World War*.

Does this biography correct that distorted perspective? Yes and no. In the nature of things a biography must focus on a single individual; the challenge to the biographer is to place his subject with a due sense of proportion in the context of his time. Gilbert has striven manfully towards that ideal, and one of the outstanding merits of this book is that it shows both the extent and the limits of Churchill's wartime authority — a kind of leadership that was in reality very distant from the dictatorship conjured up by the popular imagination (and by the imperious style of some of Churchill's famous "Action This Day" minutes).

THE QUARRY out of whose excavations Martin Gilbert has constructed this biographic Xanadu is the Churchill papers, preserved by Churchill very much with future publication in mind. Not surprisingly, given these primary materials, the official biography's view of some of the most controversial episodes in Churchill's career has turned out to be closely akin to Churchill's own view. In earlier volumes this was evident in the treatment of such events as the Tontypandy riots of 1910 (in the suppression of which Churchill, then Home Secretary, was falsely accused of calling out troops against striking miners), the Dardanelles fiasco of 1915 (for which Churchill, as First Lord of the Admiralty, took an unfair share of the blame), the British intervention in the Russian civil war (in which Churchill now appears to have been less gung-ho than was thought earlier), and the return to the gold standard in 1925 and the General Strike of 1926 (both of which occurred while Churchill was Chancellor of the Exchequer; in both cases Gilbert demonstrated that Churchill's role had been misrepresented).

Much of this exculpation is just-

how it affected his views on politics and strategy. As a result a wholly new dimension is uncovered, one which was utterly shrouded until the early 1970s. We are thus able, for the first time, to arrive at informed conclusions about some of the central strategic debates of World War II.

One venomous lie is nailed: the myth, propagated by more than one recent historian, that advance knowledge of the German air raid on Coventry in November 1940 was deliberately withheld by Churchill in order that the source of the information should not be compromised. Gilbert shows that Churchill at first expected that the "Moonlight Sonata" attack would be directed against London; for that reason he returned to Downing Street in order not to be out of the capital during a serious air raid. When Coventry was identified as the target, substantial (although ineffective) measures were taken to defend the city.

ONE THING that Churchill could not do and that Gilbert does very successfully is to portray Churchill as others saw him in their private conversations, letters, diaries and thoughts. In this respect he draws heavily on the diary of John Colville, one of Churchill's private secretaries during the early part of the war, as well as on the private papers of other members of Churchill's private office staff. The result is a wonderfully vivid portrayal of Churchill's day-to-day life, his working arrangements, the ups and downs of his moods, and the reactions of those around him. With his irritability, his frequent interfering in other people's business, and the high standards which he demanded of his subordinates, Churchill was evidently far from being an easy boss. And yet even those who had to bear the brunt of his bouts of bad temper would pay touching tribute to his underlying generosity of spirit and his sentimental, often child-like nature.

Churchill was obsessed by historical precedents and parallels, and one striking feature of his behaviour during the early part of World War II was his tendency to compare progress with the equivalent (or supposedly equivalent) point in World War I. "Do you realize," he writes to the Secretary of State for War, Anthony Eden, in June 1940, "that in the first year of the late war we brought forty-seven divisions into action, and that these were divisions of twelve battalions plus one Pioneer battalion, not nine as now? We are indeed the victims of a feeble and weary departmentalism."

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OTHER PARALLELS with the earlier conflict are suggested by the massive documentation in this book. In World War I Churchill had been compelled to bear responsibility for the disastrous failure of the Dardanelles expedition, an enterprise that had been in large measure his inspiration but for which he failed to persuade his colleagues to inject sufficient resources. The failure drove him from office, apparently shattered his career, and haunted him for the rest of his life. But in 1939-40, conscious as he was of the ghost of Gallipoli dancing at his heels, Churchill nevertheless came perilously close to repeating the mistake. On this occasion his impatience with the passivity of the "phoneys war," and his often-criticized bellicosity, led him into the deep waters of the Norway expedition. Fortunately for him (and for Britain), the gods on this occasion were on his side. His stop-go demands that Britain send a force to aid the Finns in their war against the Russians (he wavered repeatedly in

his view of this project) were shelved by his colleagues. His plans for invading neutral Sweden to take over the Swedish iron-ore fields (from which Germany derived a large part of her supply) got nowhere. The Norway expedition, when it was eventually launched, was (like the Dardanelles) too little too late. This was Churchill's show, and he persisted in it with inadequate resources and against all military logic (also, it must be said, with a military commander on the spot whose incompetence rivalled that of Sir Ian Hamilton at Gallipoli) until the bitter end. Miraculously (and as undeserving of fortune as he had been of misfortune in 1915), Churchill found that, instead of being the scapegoat of the affair, he was catapulted to power, replacing the prime minister, Chamberlain, who had to take most of the blame.

IT IS fascinating and instructive to compare the relationship between Chamberlain and Churchill with that between Lloyd George and Asquith in the previous war. Churchill shunned the conspiratorial stratagems which enabled Lloyd George to oust Asquith in December 1916. And he treated Chamberlain with outstanding courtesy, collegiality and thoughtfulness in the bitter, final months of Chamberlain's life when disease and popular opprobrium gnawed away at the former prime minister's dignity and peace of mind. The circumstances of Chamberlain's fall, were, however, in some respects similar to those of December 1916. In May 1940 as in December 1916 an aspirant prime minister was installed less by support within his own party than by another party (in 1916 the Conservatives backed Lloyd George; in 1940 Labour backed Churchill). In 1916 the struggle for power took overt form in the demand by Lloyd George that he be given effective control of the running of the war, a demand which would have emasculated Asquith as prime minister. In April 1940, we now learn, Churchill drafted (although he did not send) a letter to Chamberlain in which he made demands which echo those of Lloyd George in the earlier crises. In this letter Churchill declared that, if Chamberlain did not feel able to bear the burden of supreme direction of military policy, "you will have to delegate your powers to a deputy who can concert and direct the general movement of our war action, and who will enjoy your support and that of the War Cabinet."

ELIE ELIACHAR died 20 days after his 82nd birthday. Scion of one of the oldest Sephardi families in the Holy Land, grandson of *haham bashi* (chief rabbi) Yissa Brukhah, delegate to the Fourteenth Zionist Congress and member of the First Knesset, Eliachar had a rich record of public service extending over 60 years. At a ripe old age he was in a position to say "I told you so!" To be sure, he said it more in sorrow than in anger or self-satisfaction. But he said it nevertheless, and in his own special way he says it in this autobiographical work.

And with good reason. As one reads *Living With Jews* one becomes aware that two subjects remained throughout at the centre of Eliachar's activities and thoughts — the ethnic problem and Israel's relations with the Arabs in general and the Palestinians in particular. On this latter problem he wrote extensively after the Six Day War, and the gist of his ideas on the subject, his credo, was outlined in a book, *To Live with Palestinians*, which had the distinction of being translated into Arabic and published by one of the largest publishing houses in Cairo.

Three central chapters from that book are incorporated in the present volume as chapters 15, 16, 17. In this section he put much store on the fact that the majority of Israeli Jews today are Middle Easterners; he thought this would help lessen Israel's estrangement from its environment. "I believe with all my being," he wrote, "that our country will thrive and exist for all generations. Publicizing the fact that the majority of our population is Oriental will of necessity influence our neighbours...Arabs who meet Israeli representatives of Oriental origin will change their hostile preconceptions and this perhaps will be the start of a process of understanding of our problems among Arabs."

BUT Eliachar was mainly preoccupied with Israel's ethnic problem during the last two decades of his life. As the years passed he saw that the intercommunal rift was becoming progressively less socio-economic or ideological and increasingly ethnic in character.

Not that he found this development either new or surprising. The problem of "ethnic discrimination," he argued, began more than 150 years ago: the creation of what he called "the Second Israel" was a historical process, one of whose

THE AUTHOR, a noted historian, has written a fascinating monograph in which she studies, through historical perspective and literary analysis, the character of the Jewess in literature written by Christians. As she notes: "In some literary works, she is an irresistible seductress, a she-demon cajoling men into submission. In others, she is a saint who suffers silently the anguish of mankind and toils with unwavering faith for his salvation. In most, she is humanity's only hope of redemption in the midst of despair."

Having defined these approaches to women, Bilton-Jackson indicates that this procedure is a form of myth-making which, she suggests, "is a substitute for an attempt to understand."

However, her goal is not just to deal with these myths about the Jewish woman but to expose them as a form of anti-Semitism. "This book is an attempt to develop the sensitivity needed to prevent these distortions of facts that lead one

Equal partnership



LIVING WITH JEWS by Elie Eliachar, London, Weidenfeld and Nicolson. 238 pp., £12.50.

Nissim Rejwan

main causes was that political parties originating in Eastern Europe had taken control of the pre-state yishuv some decades ago.

The drastic under-representation of the Orientals in the political apparatus began not with the establishment of the state but with the creation of the Jewish Agency and the Zionist Organization, neither of which had, until very recently, even one non-Ashkenazi Jew in a top position. This resulted in a system of government in which Jews hailing from the Middle East and North Africa became mere "passive subjects" under Ashkenazi hegemony.

However, while insisting on equal participation rather than what he calls "pseudo-integration," and while urging the Establishment to involve Sephardim in all contacts with foreign countries and in consular and representative capacities abroad, Eliachar does not spare Sephardi and Oriental public figures who in his opinions have failed to truly represent their people's needs. "They must," he insists, "become sensitized to the serious implications of the existence of the Second

Israel and make its elimination their common cause."

WHILE NOT a complete translation, *Living With Jews* contains all the autobiographical material published in the 712-page tome *Lihvot 'im Yehudim* (Jerusalem 1980). In the English version, this appears as Part One, which takes up rather more than half of the book.

Part Two is entitled "Ideological Struggles for Equality and Cooperation" and purports to contain the author's credo and the ideas for which he worked and fought. Unfortunately, however, substantial sections from the Hebrew original are not to be found in this English condensation.

Notable among the omissions is the long chapter in which Eliachar set out his reasons for repudiating the so-called "fusion" theory in immigrant absorption adopted by the Ashkenazi Establishment and whose main assumption, he thought, was the desire to assimilate the Sephardo-Orientals into the dominant culture, with the rejection of historical roots and the denial of identity that this implied.

In this section, originally written in 1967, Eliachar predicted that the policy of "fusion" (*mezuzug*) "can lead only to hostility and hatred between brothers." What was needed, he added, was "not fusion but equality of partnership between the communities."

Saint or she-demon

MADONNA OR COURTESAN? THE JEWISH WOMAN IN CHRISTIAN LITERATURE by Livia Bilton-Jackson, New York, The Seabury Press. 138 pp. \$7.95.

David Geffen

human being to become the perpetrator of injustice, and another, its victim."

WHILE THIS is her underlying thesis, she makes her points quite systematically by providing the reader with an insight into the vast literature in which Jewish womanhood is a theme. She presents a systematic treatment of a topic which has been discussed before but never really examined.

The "Virgin-Madonna" discussion deals with the Biblical period

WHILE repeating this again and again, however, Eliachar makes it clear that he speaks "as a Jew and an Israeli" rather than as a Sephardi. "I have never approached the problem of social inequality in Eretz Yisrael from an ethnic point of view, but as a Jew concerned with the unity of his people." This outlook, he adds, was part of his family's tradition, which in turn was influenced by Rabbi Judah Alkalai's philosophy "that countries of origin which recalled only exile, persecution and catastrophe should be forgotten..."

This Eliachar emphasizes in his Last Will, reproduced at the end of the volume, in which he deplors the fact that he found no understanding for his position. "I failed to find understanding," he wrote, "nor has an endeavour been made at a more profound search for the truth in this difficult struggle, to which I have devoted my whole life as a Jew, a Zionist and an Israeli — and not as a Sephardi or Ashkenazi."

THE MAIN interest of *Living With Jews* as most readers will find, resides in the autobiographical section — although in the case of a man whose life was devoted to public issues, no such account can be complete without an ideological credo. Read as the story of one man's life, however, the book is rewarding in itself. Eliachar's career was rich and multi-faceted, embracing pioneering business pursuits and development and construction projects that extended throughout the Middle East. He was co-founder of the first civilian airline in Palestine, served as deputy mayor of Jerusalem, and was active in local Sephardi communal work — especially in the reconstruction projects in the Sephardi compound in the Jewish Quarter of the Old City following the unification of Jerusalem after the Six Day War.

The eight pages of illustrations give a glimpse into a life and a career of amazing versatility.

That Eliachar died without regrets is evident from the last words he wrote in the *Foreword* a few months before the end: "As in the past, I will be accused of exploiting the communal problem for the purpose of sowing dissension. Let it be so! Having reached a ripe old age and having borne no public office for many years, I am not deterred, nor have I ever been, by such criticism. Everything I have warned against has come true with a nightmarish certainty."

French novel of Mme. Rattazzi, is described in this fashion: "She was not less beautiful when, sitting on the camp-stool, or leaning on the deck, her face turned toward the shores of Judea..." This sensuous lover of Zion is contrasted with those Jewish women who seek to escape their fate by assimilating into the general society.

THE AUTHOR does not forget the treatment of the Jewish woman in pre-Holocaust literature. There, the woman becomes a subhuman personality, thus providing another instrument in the Nazi campaign against the Jews.

The book concludes with a very Zionist approach to the theme of Jewish womanhood.

Bilton-Jackson's mastery of the works she has studied and the insights she brings to her analysis should encourage all those who would like to develop a new perspective on this fascinating theme.

Tightrope

THE GUCCI BAG by Irving Layton. Toronto, McClelland and Stewart. 143 pp., \$9.95

Sharon Drache

WHAT BETTER WAY to learn about the devil than to move in with him? Irving Layton's foray into the abyss of Canada's richest Jewish suburb, Toronto's Forest Hill, granted him a fourth marriage (short-lived), a daughter, Samantha (fathered at the age of 70), a substantial sheaf of poems, legal headaches and a Gucci bag (a gift from his fourth wife's parents). By his own admission, "What's a restless, grey-haired poet to do with a Gucci bag? Can one imagine Goethe sporting one? Or the much younger, flamboyant Byron? If as I believe, the poet's journey is towards self definition, Gucci bags are an unnecessary encumbrance."

Layton's raging against bourgeois materialism sets the tone of this collection, and one wonders where this angry old man has left to go. But the strength of the poems defies both age and anger. They offer Layton's ripened vision as he persists in walking his usual tightrope between sex and death.

Poems celebrating love, sexuality, and nature are surprisingly fresh for 71-year-old Layton: "She will bring wine and two goblets and we'll toast my familiar demons/my obsession with her mad-making limbs/cry window-breaking huzzas for her vagrant soul./I've flicked off the years, one by one: 'This one loved me, this one didn't.' Tonight I'll give her the denuded statk/and it will turn sun-flower in her hand."

LAYTON has never looked at his Jewishness through rose-coloured glasses. Like Balaam, his curses have a curious way of turning into blessings. In his poem, *The Remnant* Canada's controversial poet is once again at his favourite occupation, tongue-lashing injustice and narrow-mindedness. He names his regrettable Jewish protagonist; *Ida*: "How did it happen the noise *Ida* utters his place to become/a universal scandal and reproach? What malignity put him at the head of governments./ insurance companies and corporations?/In hot pursuit of power and success are not the moneytheists of Old Forest Hill/evil deformity, Israel's shed skin? Their stylish wives and daughters ogling the latest shipment of baubles in Miami and Tel Aviv, lice in the beards of Moses and the prophets?"

Layton longs to be prophet. "Once, once, it was different./ God his messages through prophets sent/ But that was long, long ago/and I eat the exile's bread of sorrow."

With his forty-third book, Irving Layton is still writing for his life. As always, he invites his readers to think and question: "I hear only cannons speak, the loudly stuttering *Uzzi*/I hear the cries of well padded *Idas*/I hear the piteous sobs of the Holocaust Jew/Bewailing his ashes, the pious snarl of bigot/But the other voice exhorting them/stand alone and be a light into the gentiles/ is not heard. O who will dissolve/the terrible silence into bread and wine?"

During his lifetime, Layton has gradually accomplished what he set out to do. Balaam has become our beloved Jeremiah.

Irving Layton has been nominated by the Italian Committee for the 1984 Nobel Prize for Literature.

הכחם והחל

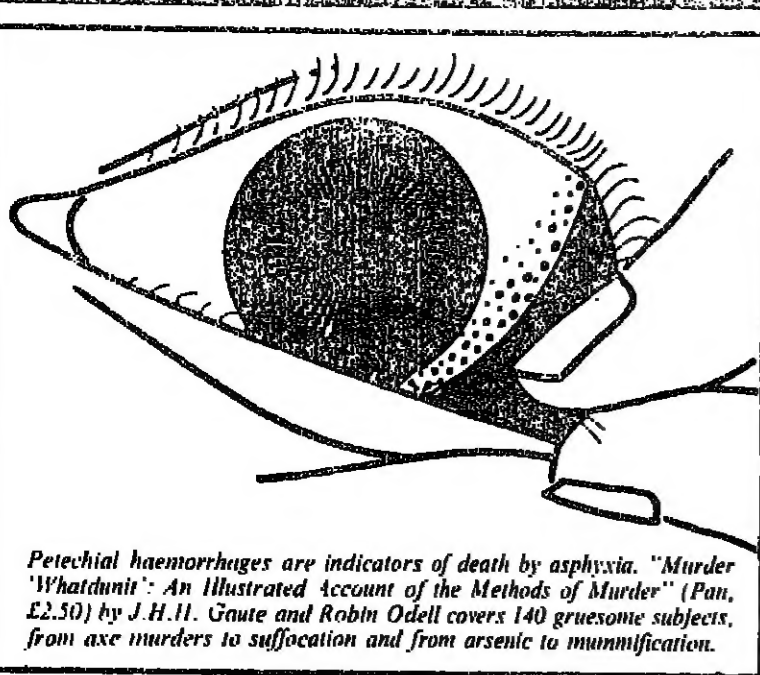
הכחם והחל

THE CONCEPT of a United Europe is not new. Since the days of Charlemagne and the Holy Roman Empire, various attempts have been made to unify the continent under one ideology or nation. War and bloodshed have been the invariable consequences.

The devastation and havoc wreaked by World War II gave new impetus to this idea. It was felt that only the supranational authority of a United States of Europe could prevent such destruction in future. But instead of founding this entity on an ideology, with war as a necessary or sanctified accompaniment, it was decided to evolve it from the more modest and peaceful base of economic cooperation. The first step was taken with the foundation of the Coal and Steel Community in 1950, the forerunner of the EEC. In a modest way the EEC has been a success. Most of Western Europe has now joined, no further inter-European wars have occurred, and a prosperous trading bloc has been created. But the degree of political cooperation between member states is not high. Common positions on international issues are hard to achieve, and fierce disputes about the running of the Community are common. Only the bureaucracy is flourishing. Why has Europe not become united?

Luigi Barzini, writer and journalist as well as a former member of the Italian Chamber of Deputies, addresses this question in his book. After an extensive and witty analysis of the national characters and characteristics of the peoples of the EEC, with the Americans thrown in for good measure, he concludes that these factors only account for part of the failure to achieve political unity. He believes that this failure is rooted precisely in the belief that political union can be generated from an economic base.

Barzini notes that this belief assumes that a bigger gross national product is the only condition for progress, that necessities such as defence have to be sacrificed to give the people a high standard of living and social benefits, and that a populace thus bribed will not cause governments any trouble. But these assumptions are false. Man is not a rational being who knows what is best for him and is moved by the right economic choices. "The motivation of sudden and violent



Petechial haemorrhages are indicators of death by asphyxia. "Murder 'Whodunnit': An Illustrated Account of the Methods of Murder" (Pan, £2.50) by J.H.H. Gault and Robin Odell covers 140 gruesome subjects, from axe murders to suffocation and from arsenic to mummification.

The unpredictables

THE IMPOSSIBLE EUROPEANS by Luigi Barzini. London, Weidenfeld and Nicholson, 267 pp. £12.50.

Ralph Amelan

Tempests in public opinion, revolts, revolutions and wars notoriously have been many and irrational, religious, ideological, social, dynastic, patriotic, psychological, the hatred of a tyrant or a neighbour, and the defence of national honour. Barzini adds, "it is impossible to foresee and prevent the future convulsions of history if one only considers the economic factor."

SO BARZINI examines the factor of national character. He admires the imperturbable British for their stoic virtues and their endurance, but he notes that these very qualities caused them, in part, to "miss the European bus" in 1955. At a time when Britain could have assumed the leadership of Europe by helping to found the EEC, it preferred to stay aloof, under the influence of its traditional policy of aligning itself against any nation that threatened to dominate Europe. But had it gone in, it could

have furthered this policy more effectively in its role as founder than as the junior partner it ultimately had to become.

The French emerge as too unstable, alternating between a love of dissension and internal strife and a longing for strong leaders such as de Gaulle (usually expressed after the leader's departure). Current French policy is to maintain close relations with West Germany, in the hope that if France alone cannot dominate Europe, it can do so as Germany's close partner.

Barzini writes about the Low Countries and his native Italy with insight, but his discussion of Germany and the Germans dominates the book. They are mutable, alternately scholarly and jingoistic, home-loving and militaristic. Before Bismarck they were not considered to be particularly good soldiers: the successes of the Second Reich took Europe by surprise. When Barzini first visited Germany in 1931, he saw in Berlin a people given over to street fighting, sexual perversion and deep despair. By 1934 the picture had changed entirely. The country was purposeful and orderly, with the fires of barbarous fanaticism burning below the surface. Not a trace remained of the Germany of three years before.

After 1945, the German proteus changed once again. The fanatic mobs had gone. Konrad Adenauer projected the image of a sagacious and firm *Oberbürgermeister*, and his people became more domestic and stable. This was partly due to Prussia's incorporation into East Germany behind the Iron Curtain. Prussia was always much more militaristic than the rest of Germany, and the West Germans see themselves as more civilized and level-headed than the savages on the other side of the Elbe. Left to themselves, the West Germans were able to express a part of their character that was always there.

SINCE overt German patriotism was taboo, energy was channelled in two directions. West Germany was a strong believer in a United Europe, a tradition carried over from Hitler's foreign office and stripped of Aryan ideology. What could not be said in the name of the fatherland could be said in the name of Europe. Secondly, Germany imitated the new superpower, the United States, both economically and culturally. America poured aid into West Germany, seeing it as a bastion against communism. In return, the Germans displayed towards it the sincerest form of flattery. Everything was designed and run on the American model. Being Germans, they made it work more efficiently than the original, and the pupil began to outstrip the teacher.

However, the Germans are showing signs of being unable to continue with this dual identity as a means of sublimating their patriotism. Barzini says that the Americans are now regarded by the Europeans as baffling and unpredictable: too impatient to work with. The change from Carter's passivity to Reagan's sabre-rattling puzzles and disturbs rather than reassures.

What will take America's place? The vociferous German Peace Movement suggests that Germany will. Erhard Eppler, a leading Social Democrat, was recently quoted in the *Observer* — in connection with his party's vote against the stationing of American missiles in Germany — as saying: "We feel we can no longer trust the United States to represent our interests. This is not a neutralist party but it stands for growing concern — and growing German self-confidence too."

Barzini states, "Germans dream

of national reunification, whether they admit it openly or not." But as Barzini goes on to say, this could only be achieved by some form of neutralization agreement with the Russians, a course too shameful to take.

However, there are ways in which such a rapprochement might be made attractive. While identification with America has declined, identification with Europe has not. Barzini notes that the ultimate aim of three of the founders of the Coal and Steel Committee, Adenauer, Robert Schuman of France and Alcide De Gasperi, then prime minister of Italy, was the creation of a Christian Europe, under the spiritual leadership of Rome. If such an ideal were revived, the neutralization of Europe would not appear to be cowardly surrender but the rediscovery of a historic, supranational religious identity distinct from the godless hordes of the steppes to the east, and materialist America to the west, as well as the beginning of a path which would lead to the creation of a new superpower. A reunified Germany, with Prussia back in the fold, would feel comfortable both with its new identity and its role to act as the military spearhead of the new Europe.

The *Impossible Europeans* is also rich in anecdotal material. Barzini relates how his grandfather, a tailor, carefully imitated the cut of an English suit down to putting a horizontal crease in the trouser leg, not realizing that such a crease was the result of folding the trousers in a suitcase. And at a post-war reception given by the French consul-general in Stuttgart, one French businessman "noticed with alarm a ramrod-stiff gentleman with an Erich von Stroheim haircut, a supercilious expression and a monocle." His fears that the Germans were at it again were allayed by another guest, who pointed out that the Teutonic gentleman was none other than the French consul-general himself.

The book ends appropriately with the warning that the "future is in the laps of the gods. It will probably be decided, once again, by Germany's decisions. And Germany is, as it always was, a mutable, Proteus-like, unpredictable country, particularly dangerous when it is unhappy."

The clear message is: watch Germany.

Luigi Barzini died last week, at 85.

THE INKLINGS was a group of friends who met in Oxford from the mid-thirties to the mid-Forties to discuss and read each other's literary work, and to engage in good conversation. Among the group's members were C.S. Lewis, J.R.R. Tolkien and the now largely forgotten poet and novelist, Charles Williams. Mr. Carpenter's book is a biographical, not a critical, account.

The early story of C.S. Lewis, the central figure in the group, is well told: his unhappy upbringing in Belfast following his mother's death; his revulsion at English public school life; his subsequent invigorating education at the hands of W.T. Kirkpatrick; his spell in the trenches and wounding in World War I; his ambiguous 30-year relationship with the awful Mrs. Moore; the development of his taste for mythology, and his fellowship at Magdalen are all described with interest and sympathy. Tolkien's pre-inking life is less well treated, on the curious grounds that Carpenter has already written a full biography of him. Why this should obviate the need for a ten-page summary in the current volume is a mystery to this reviewer.

The life of Charles Williams is

Friendly persuasion

THE INKLINGS by Humphrey Carpenter. Ballantine Books. New York. 324 pp. Price not stated.

Bernard Manson

related with zest. Forced to leave his studies at University College at the age of eighteen, he worked as a clerk for four years, before moving to the offices of the Oxford University Press in London. He combined full-time work at the Press with writing and with regularly lecturing on poetry to evening classes.

A devout Christian, Williams nevertheless dabbled in the occult, and his writings are full of occult symbolism.

His major books of poetry, *Tulsi*, *Sanctuary* and *Logres* and the *Region of the Summer Stars*, a retelling of the Arthurian legend, unfortunately were so overlaid with symbolism as to be incomprehensible to all but a few enthusiasts. An inspired lecturer, he was, despite his ugliness, charismatic enough to attract a stream of

admirers and would-be disciples. In 1926, the new fellow of Magdalen, C.S. Lewis, met the Tolkien professor of Anglo-Saxon. They discovered a shared interest in Norse mythology, and became friends.

Tolkien had started work on his myth cycle of Middle Earth, and was much heartened by the enthusiasm Lewis showed for it. A practising Catholic, Tolkien was influential in bringing Lewis back to the Christianity he had abandoned as a boy.

Immediately after his "conversion," Lewis, who up to now had been writing mainly mediocre poetry, was inspired to begin a succession of theological works. He continued with an apology for Christianity, *The Pilgrim's Regress*.

Lewis developed a wide circle of friends, which included Owen Barfield, who had failed to support himself as a writer, became a London solicitor, and later published a number of books on the philosophy of Rudolf Steiner; Hugo Dyson, who lectured in Reading but was often in

Oxford and who in 1945 became a fellow at Merton; and Adam Fox, the Magdalen chaplain, who was elected professor of poetry in 1938. A group of friends began to emerge who shared a belief in Christianity, a distrust of liberal attitudes, a love of literature and good conversation, and an affection for mythology. At some time during the thirties, the group was institutionalised into the Inklings, with regular meetings on Tuesday mornings and Thursday evenings.

At this point, unfortunately, the plot thins. The Inklings met, read their works aloud and critiqued them, argued theology and literature. Charles Williams was relocated to Oxford and became an Inking. But the Inklings remained in essence, a group of Lewis's friends, meeting for their own enjoyment. No real common line developed; their influence on the outside world — or even on each other — was small. Lewis was influenced by Tolkien — but then he was influenced by everybody. The Inklings never became a movement; it remained just another Oxford club, lucky enough to have a few famous members.

Just as the war ended, Williams

died. His death was a terrible blow to Lewis, who continued, however, to write theology, criticism and Christian allegories in the form of science fiction.

But things were somehow changing, people were getting older. Tolkien's output was less. Dyson became a disruptive influence. The Thursday meetings lost their excitement. Suddenly, for no particular reason, they stopped. The Tuesday morning pub meetings continued, in a subdued form, until 1954, when Lewis took a post in Cambridge.

In 1957, he entered into his strange but happy marriage with the convert from Judaism, Joy Davidman. (One might take issue with Carpenter's rather ill-informed and insensitive comments on her Jewish background.) Tolkien published *The Lord of the Rings*, which was a huge success. But the group had splintered.

CARPENTER writes cogently and covers his ground well. The basic problem is that the Inklings are not a coherent subject for a book. The material might better have been presented as a biography of Lewis, with an ellipsis to take in Williams in more detail.

YOU CAN FEEL summer coming when consumer reporters stop writing about the cost of keeping warm and start writing about the cost of keeping cool.

Overcoming my initial scepticism, I went off for a look at ceiling fans for home use, the only ones made here in Israel. While I am by no means convinced that they are a substitute for air conditioning, there is evidence that they can contribute to summer comfort. They are certainly cheaper than air conditioners both in initial cost and in operation.

Havana Fans is the two-year-old local company for these ceiling fans, most of which have lighting fixtures attached. Its young founder and director is Amedeo Luttwak, who came here from Italy a few years ago and whose advanced training was in economics and business administration in Tel Aviv, London and Chicago. Despite the discouragement of well-meaning friends, he was determined to manufacture something locally rather than become yet another importer. Looking around the U.S. for ideas, he hit upon the old-fashioned ceiling fans which have had a renewed popularity among Americans, especially in the hot, humid Southern states, ever since the so-called energy crisis of the '70s.

Luttwak stresses that his Havana Fans are not ordinary overhead fans but "heavy duty" ones. He says these are much more effective than lightweight, low-powered versions which come from the Far East, but they are also much more expensive. His are comparable in price to the heavy-duty, old-fashioned fans still made and sold in the U.S., where they also have to compete with flimsy Far East imitations.

A Havana Fan this season — and this will be its second summer on the market — costs between \$225 and \$300 (about \$540,000-1855,000), depending on the style of the attached lighting fixture. Luttwak says that his fans have the most powerful motors of any in the world, using 170 watts per hour at top speed. Heavy-duty American ones use 100-150 watts, while most Far East overheads use a mere 40-60 watts, the same as ordinary table-model and floor-standing fans.

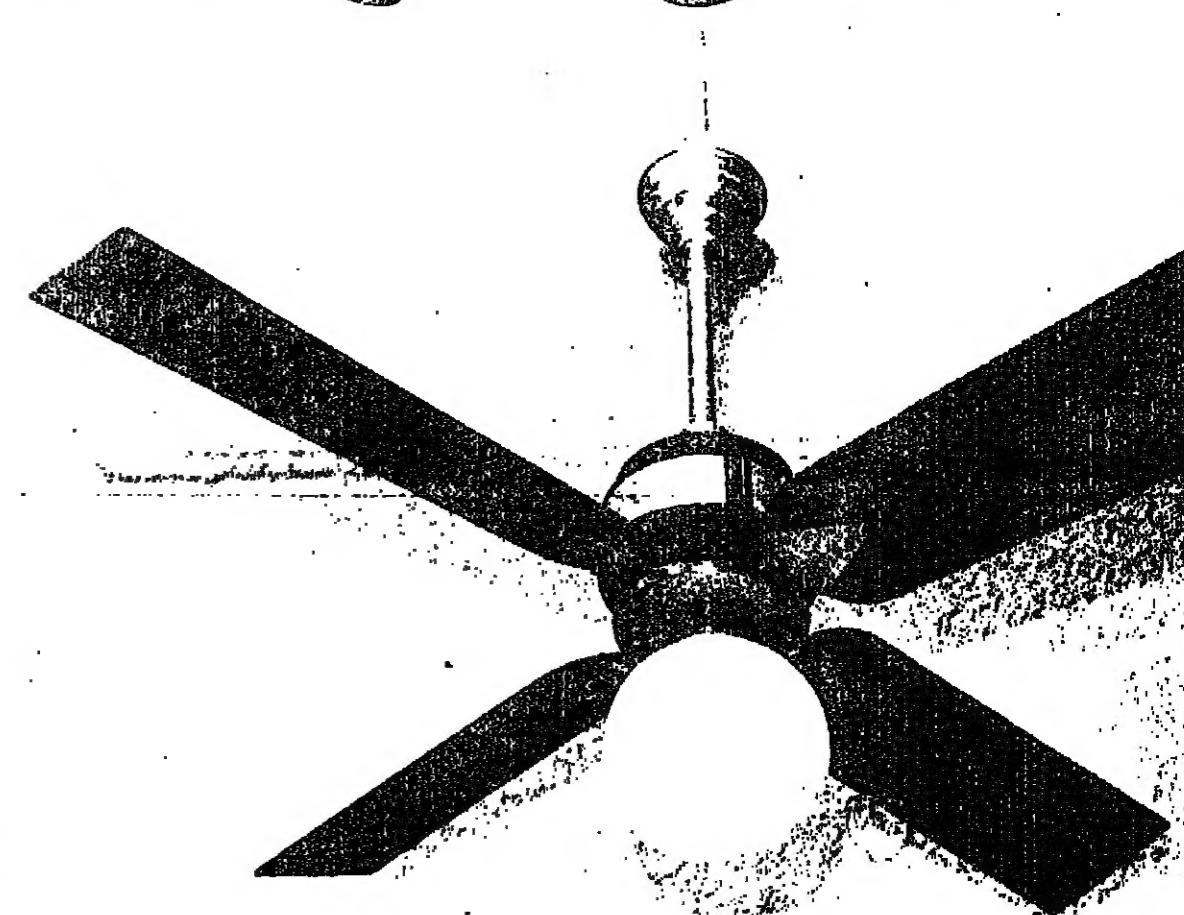
The advantage of a heavy motor, he says, is that it can sustain four wide blades with a "wing span" of 122cm, and the blades can be fixed at a steep slant. All this "pushes a large quantity of air at you very slowly," which he claims to be more effective and comfortable than pushing a narrow jet of air very rapidly, which is what an ordinary fan does.

How can a fan make you cooler by simply moving the same warm air around the room? It works, says Luttwak, by stimulating the body's natural cooling system to operate more effectively. He says a Havana ceiling fan "can lower the temperature on your skin by about four degrees Centigrade." He emphasizes the words "on your skin," and the fact that he is "selling comfort not cooling equipment."

He adds that his fans work best when the atmosphere is humid. In a hot, dry climate, or during a *sharav* the body's own cooling properties are already working near maximum efficiency. Still, he reports success with his fans in the Jerusalem area, as well as on the humid coastal plain. This he attributes to the fact that many Israeli dwellings are badly designed in terms of ventilation, and says a good fan will help.

NOT CONTENT with the opinion of an interested party only, I phoned my engineer friend Elia Souzi at the Ministry of Energy's Advisory

Keeping cool



MARKETING WITH MARTHA

Bureau in Tel Aviv. He said that a ceiling fan — without specifying a brand — could lower temperature on the skin "by about two or three degrees Centigrade." That gave me the reassurance I needed to proceed with my report: we won't quibble about a difference of one or two degrees.

Curiously — or perhaps not so curiously — Havana Fans reports that its best customers have been families of American origin living in places such as Savoyon and Herzliya Pituah. Veteran Israelis tend to consider a ceiling fan as a device "for the poor" who can't afford air conditioning. Luttwak found. An air conditioner big enough for the average living-room is likely to cost the equivalent of \$800-\$1,000 — three to four times as much as a Havana, which uses less than 10 per cent of the electricity consumed by an air conditioner.

At maximum speed, the Havana uses the same amount of electricity as a large light bulb, and at normal speed no more than a 100-watt bulb. For an extra \$40 the fan can have an electronic control which enables the speed to be adjusted at will.

Luttwak claims that supplementing an air conditioner with one of his ceiling fans can cut electricity consumption. If used simultaneously, the air conditioner can be set to use less power, as the Havana will be doing part of its job. The ceiling fan alone should be sufficient for the cooler morning hours, and many people may prefer to sleep with an almost inaudible overhead fan rather than an air conditioner.

Because it is meant to hang in the centre of a room, the Havana combines a chandelier with the rotating blades. It may not satisfy those who like a blaze of overhead lighting, however, as the maximum Havana fixture is designed only for three 60-watt bulbs.

EXCEPT for some of the fancier light fixtures, the entire Havana Fan

After I wrote about American-style doughnuts last week, a Tel Aviv cousin suggested I try a new French-style taste delight on Dizengoff. So I paid a visit to Le Croissant, recently opened at 226 Dizengoff, near Jabotinsky. It was certainly cheaper than going to Paris, and I suspect the light, flaky crescent-shaped rolls are no less authentic than on the Champs Elysees.

For a start, Le Croissant has a genuine French pastry chef, Roland Ramillon, who was here as a tourist when he was tapped for the job by the enterprise's manager, Ido Shuhar, who studied at the Tadmor hotel school and was apprenticed at the Tel Aviv Hilton, decided to open a croissant shop here after seeing their popularity in London and Amsterdam. The Dizengoff interior with a green-and-white ceiling and hanging ivy was designed by Avi Dornb, who studied architecture in Italy.

Each fan is made to order, with a delivery time of about three weeks. There is a six-year warranty on the motor, but Luttwak thinks the fan should last several decades without any special maintenance. His company will install the fan for an additional fee, but any electrician or a handy householder can do the job.

When I asked Luttwak about the advisability of the fan for kitchens, he pointed to the fact that some restaurants have installed them or the traditional industrial ones from Hayotzer. For kitchen use, the clear acrylic blades are recommended, as they will not block the fluorescent lighting common in Israeli kitchens.

Havana Fans have a showroom in Tel Aviv at 45 Gordon (near Dizengoff) and Luttwak can be reached by phone at home (03-426011).

I had intended to supplement this article with a report on built-in window and wall fans made for kitchens by a Tel Aviv firm called Venta.

Because we live on a top floor, we were able to install a Venta fan in the ceiling directly over the kitchen stove, with the exhaust odours and heat going out to the roof. It has made a tremendous difference in our kitchen comfort, and I will try and get current details about Venta fans as soon as the manager returns from holiday. Unlike the Havana, the Venta is purely functional, not at all decorative.

THE COUSIN who directed my footsteps to Le Croissant is Yael Katz, a talented graphic artist and

product designer, who is part of a team called Yael, Mark and Shimon which recently displayed its ultra-modern designs in Dizengoff Centre. In fact, I bumped into Yael quite by chance at the pre-Pessah exhibit which had two aims: to give exposure to audacious young designers, and to inject life into the "second side" of Dizengoff Centre. Since its inception, the indoor shopping mall has been lively on the side which houses Hamashbir, while the opposite side was almost deserted until recently.

Mounted on one of the covered bridges which link the two sides of the Centre, the exhibit was sponsored by Nirit Oren, owner of Kay, a design shop located on the "second side, second floor," where most of the items shown at the exhibition can now be seen.

Oren says she hopes to organize more such shows to encourage young designers to make products for the home out of readily-available local materials, often intended for strictly industrial purposes. The results should be "functional, modern and cheaper," she told me.

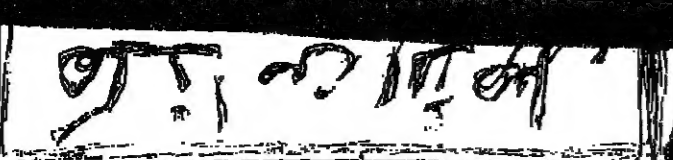
Never mind that the stark styles are not always to my taste; my real criticism is that I didn't find the prices particularly low. For instance, Yael and her partners designed some small, round, Perspex-topped tables and/or stools, their bases made of coiled metal springs painted in pastel colours. They are certainly eye-catching, and fun to sit and bounce on. But Yael herself was visibly embarrassed to admit that the price was \$114,000, or about \$85 at the exchange rate at that time. She says this is because they are produced on such a small scale. Another case in point was a standing lamp with a parachute cloth for a shade, made by Gad Charney and Tali Levy, and priced at \$19,200 or what was then \$55.

A third exhibitor was the Plastic Plus team of Ilana Hersberg and Hans Pallada, about whom I wrote recently — and whose clip-on plastic lampshades are fairly moderate in price. The fourth was Nirit Oren herself, with stark trestle-tables, wire-mesh modules for books, and wire-mesh bathroom accessories.

If you get to Dizengoff Centre, the second side is well worth some attention, as new businesses are opening up rapidly. One recent addition is a Tuva dairy restaurant, easily recognizable by the huge, green plastic cow outside its door. I wouldn't call it exactly art, but as public relations it's not bad. Chocolate-lovers will be drawn to the Din-Don sweet-shop virtually next door. Other new shops which caught my eye were a huge lighting-fixture shop called Uplight, a lora sandals outlet, a secondhand bookshop and lending library, Bibliophile, and a shop called Curious, which specializes in novelty curios including a jar of soap in the shape of soup noodles, from Japan. They're called Soap Noodles, of course. Whatever the state of the economy, one can always count on Dizengoff Centre for the latest shopping entertainment.

A shopping experience of a different kind was tried out last week at the innovative Super Pharm pharmacy chain's shop in Ramat Aviv to mark the first anniversary of the branch. It was a "truckload sale" of toilet paper and disposable baby-nappies, said to be at factory prices for quantity purchases. This is an American marketing gimmick, in which factories bring their wares to a shop entrance and sell directly off the trucks. If deemed successful, it will be repeated at other Super-Pharm branches.

Martha Meisels



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